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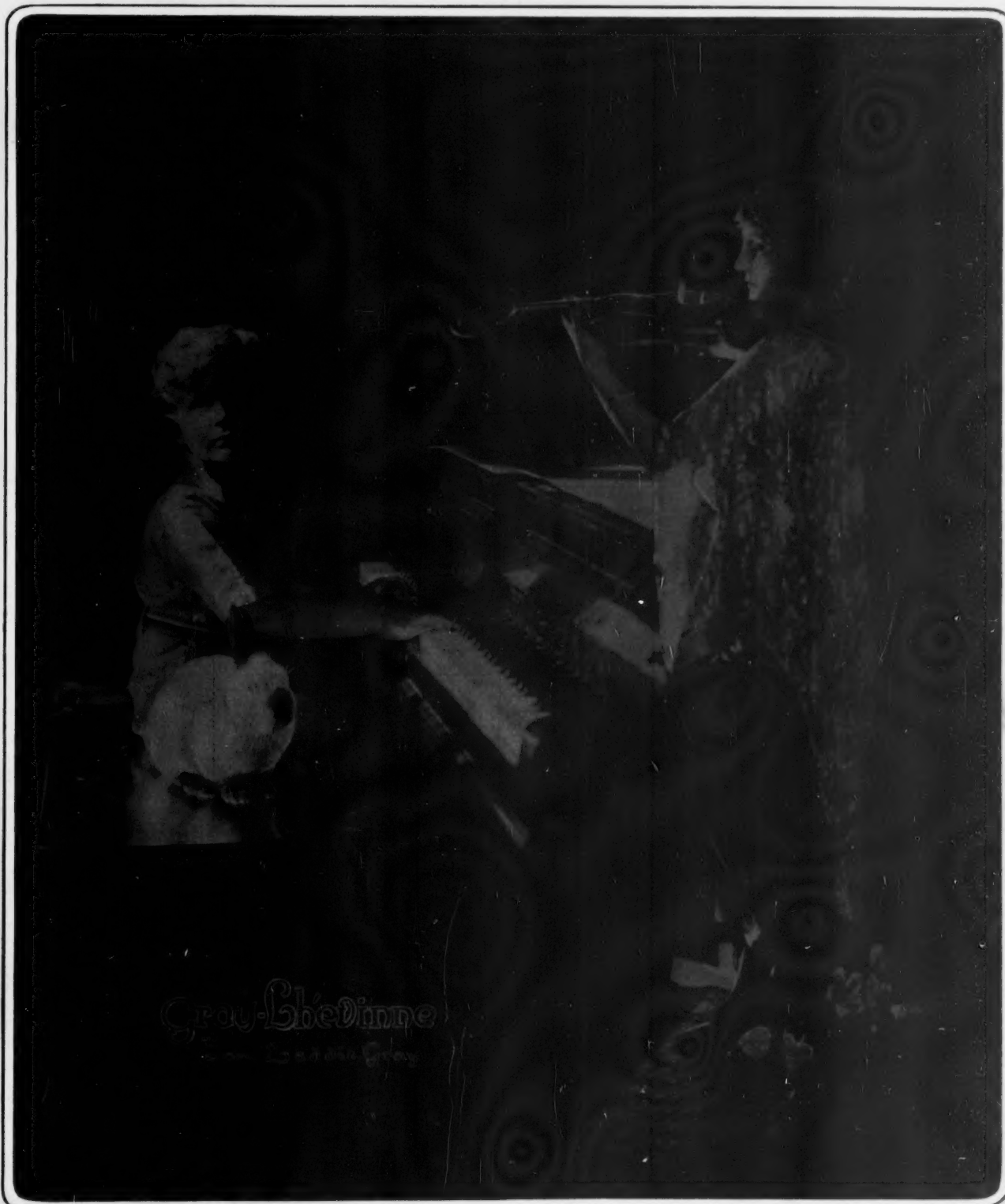
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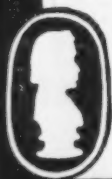
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BERLIN OPERA PRODUCES ALBAN BERG'S WOZZECK AFTER 137 REHEARSALS

Conductor Erich Kleiber Responsible for Presentation of
This Tremendously Difficult Work

BERLIN.—At last it has happened! The latest word in opera, spoken by Schönberg's favorite pupil, Alban Berg, has been made audible at the Berlin Staatsoper, after several of the most ambitious opera houses of Germany declined it because of its insane difficulties, of the cruel strains which it inflicts on the singers' intelligence and musicianship. Conductor Erich Kleiber is the man who has made the impossible possible, but he has needed just 137 rehearsals, and the premiere took place almost on schedule time, December 14.

Although forty-one years of age, Alban Berg is known only to a small circle of musical professions, having published only a few compositions, chamber music, including a string quartet. Fragments from Wozzeck were heard at the German Tonkünstlerfest in Frankfurt two years ago and aroused the interest of musicians in an uncommon degree. It was the first time that Schönberg's influence, strong as it is in contemporary chamber music, was in opera. Alban Berg has been the first one to try the power of the new principles in the dramatic style.

A GRUESOME PLOT

As a theme he chose Georg Büchner's drama, Wozzeck, which a few years ago excited the theatrical public of Berlin in Reinhardt's theater. Büchner had been a discovery at that time. He died in 1837 at the age of twenty-four years, and it remained for the present generation to appreciate the dramatic production of this highly gifted poet. Wozzeck is a poor devil of a soldier, maltreated by everybody. Somewhat weak-minded, of a meditative, brooding, irascible and passionate character, he is led step by step into a state of mind which inevitably forces him to become the murderer of Marie, his love, and the mother of his child. Marie had excited his jealousy by falling into the snares of a handsome drum major, a brutal fellow who delights in tormenting Wozzeck. This story, with a lot of fantastic, grotesque and gruesome detail, is of considerable psychological and pathological interest in Büchner's original version, but lacks any musical elements.

Berg has condensed the action by omitting about ten out of the twenty-five scenes of the original. His music, bizarre and weirdly powerful, fits his strange dramatic subject. The idea of singing is almost entirely abolished, a half-sung recitation in the manner of Schönberg's Pierrot Lunaire being used, interspersed with crying, moaning and whispering, while the real musical texture is spun by the orchestra.

"ABSOLUTE" MUSIC

Berg's admirers tell us that he employs the forms of absolute music with a severity heretofore unequalled in opera. Thus, we are told, the first act consists of a suite of at least seven different pieces, a rhapsody, military march, cradle-song, passacaglia with twenty-one variations, etc.; the second of a complete symphony in five movements; and the third is composed of six inventions, variations, fugue and toccata. This fusion of "absolute" and "dramatic" music would be a particularly remarkable and interesting feature, if only all these forms could be perceived by the ear. But even very experienced musicians will perceive all these fine formal attributes only after application of much good will and a very close study of the score.

As regards harmony and orchestration, Berg carries the Schönberg style to its extreme consequence. Whoever fully accepts this style at all must needs admire his mastery of writing and the logical treatment of material. But it will take connoisseurs of modern music to appreciate all the subtleties of the score; the average listener will be rather dumfounded while hearing this effusion of the ultra-modern spirit. Berg's thematic and rhythmic invention is rather unprecise, undifferentiated; and the superabundance of complicated ornamental arabesque—the exaggeration of workmanship—damage the clearness and purity of the melodic line, to use a familiar term hardly applicable to this music.

In spite of all these objections, I was often powerfully impressed, more by the strange oppressive atmosphere of the whole, than by its details. Summing up, I do not believe that Wozzeck is a really great piece of dramatic music, of lasting value. But I see in this score a unique, exceptional case of great curiosity, akin to Schönberg's Pierrot Lunaire; the attempt of a highly gifted artist of great will-power and seriousness to find new ways of musical expression.

A TOUR DE FORCE

The performance of the unbelievably difficult score was highly creditable to the Berlin Opera, and chiefly to Kleiber for his marvelous mastery of the entire apparatus. Leo Schützendorf gave a most realistic and appalling personification of the unfortunate, crazy Wozzeck. Marie was acted most effectively by Sigrid Johansson, a newcomer to the Berlin stage, of whom a good deal may be expected. Waldemar Henke and Fritz Soot distinguished themselves highly. One of the most impressive features of the performance was the fine scenery of Aravantinos.

At the premiere the first act was received with great reserve by the public. After the second act, however, there was a crescendo of applause almost reaching a fortissimo. Nevertheless the success of Wozzeck is by no means proved by this applause. The public at the premiere consisted

principally of musicians, critics, enthusiasts of modern art, friends of the composer. The judgment of the real theater public will be pronounced only at the repetitions of the opera.

Dr. HUGO LEICHTENTRITT.

METROPOLITAN PRESENTS LA CENA DELLE BEFFE

Premiere of the Benelli-Giordano Opera Very Effective,
Music Commonplace—Libretto and Cast Magnificent

That tremendous success of the Barrymores three years ago, the Jest, play by Sem Benelli, came back to New York



Horner photo

STUART MASON,

newly appointed conductor of the People's Symphony Orchestra of Boston, on whom the entire Boston press is bestowing the warmest praise. During the season he will play several novelties, among them, for the first time in America, a Kammer-symphonie by Salmhofer, one of the younger generation of Viennese composers. He will also revive Schumann's Manfred in its entirety. Besides being a conductor of uncommon skill and taste, Mr. Mason is widely and favorably known as a composer, pianist and lecturer.

on Saturday afternoon, January 2, at the Metropolitan Opera House in the form of opera, La Cena Delle Beffe, the libretto prepared by Benelli himself, the music—such as

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AMERICAN PREMIERE OF ALFANO'S RESURRECTION WINS BIG SUCCESS AT AUDITORIUM IN CHICAGO

Mary Garden Brilliant as Katucha—Anseau Superb as The Prince—Moranzoni Brings Out All the Beauties of the
Score—Stage Management Excellent

CHICAGO.—On New Year's Eve a very intelligent audience packed the Auditorium to await the coming of 1926 and to witness the premiere of Resurrection, a lyric drama in four acts—or, to be more correct, four tableaux. Resurrection is founded on the well known story by Leo Tolstoy, Italian by C. Hanau and the French translation (in which the opera was sung) by Paul Ferrier. The music is by Franco Alfano. Alfano's opera was a failure when first produced in Italy some twenty years ago and won only a success d'estime in France and Belgium. Chicago has reversed the verdict of Europe and pronounced Resurrection a very fine opera, one deserving to remain in the regular repertory of any opera company.

THE INTERPRETERS

Contrary to the general rule of giving first the plot and then reviewing the music, first place is here given the interpreters of the new work, as it must be stated in all truth

RADIO AND ECONOMIC DEPRESSION PRECIPITATE GERMAN CONCERT CRISIS

Leipzig a Typical Example—Gewandhaus Suffers From
Furtwängler's Absence

LEIPZIG.—Concert life in Leipzig, as in other German cities, has a ghostly sort of air about it; every day you see new placards announcing all sorts of recitals and chamber music concerts, but when you go to the halls expecting to join an audience, you think you have wandered into a desert instead. It seems incredible that this universal falling away of the public is due only to the present economic stress in Germany; the chief reason, to my mind, is the radio.

Since the radio companies in Germany have veered toward the serious musical program, the number of those who find that they can save themselves the effort of going to a hall, has grown to enormous proportion; and nowhere is this phenomenon more observable than in a traditional music center, such as Leipzig, which has a definitely music-loving public, and which is somewhat sheltered from the fortuitous fashions of world capitals. It is the opinion of thoughtful people that unless wise legislation finds ways and means, before long, to dispose of this competition, only a minute percentage of the present-day concerts will be able to hold the field.

MYRA HESS MAKES LEIPZIG DEBUT

The exceptions from the rule at present are the appearance of artists of sensational calibre. Thus Chaliapin filled the Albert Hall to the last seat and celebrated an unprecedented triumph. Battistini likewise, though his voice was slightly less fresh than usual, captivated his public completely. Among instrumentalists recently heard were Lamond, Alexander Borowsky, Vecsey and Prihoda, also the excellent Dresden String Quartet. Heard for the first time in Leipzig, Myra Hess, English pianist, impressed us both by her highly developed technique and her complete mastery of the musical material, especially in modern works.

The Gewandhaus, too, though for other reasons, has entered a fateful season. Its great tradition is to be subjected to a severe trial, since for the first time the number of its concerts has been materially reduced, thanks to an absentee conductor, and to maintain even this number an outside orchestra—the Dresden Staatskapelle—has to invade the sacred precincts of Mendelssohn and Nikisch. The second half of the season, during which Furtwängler will be in America, will show the results of these makeshift measures.

FURTWÄNGLER'S NOVELTIES

During the concerts already offered Furtwängler has given classical and romantic works in his usual excellent manner. He was not altogether happy in the choice of novelties—an unoriginal symphony of Ambrosius; Respighi's Pines of Rome, which is shallow program music; and a Prelude to a Tragedy by Paul Klotzky, though in this last there is a surprising amount of talent and temperament for a youth of twenty-five. A promising youth, indeed!

After a lapse of several years, Leipzig will have a cycle of orchestral concerts outside the Gewandhaus, namely those of the Leipzig Symphony Orchestra under Hermann Scherchen, whose very first program characterized the uncompromising methods of this true musician, opening with the Great Fugue of Beethoven, originally written for string quartet, and closing with Bruckner's second symphony.

The Leipzig group of the I. S. C. M. is continuing its valiant work in the cause of contemporary art, bringing out among other new things, the cello solo sonata of Zoltan Kodaly, and a one-movement string quartet by George Kosa, the young Hungarian, played by the "Budapesters."

PUTTING LEIPZIG OPERA ON THE MAP

The opera patrons of Leipzig have had another pleasant surprise this season, namely the enlargement of the orchestral pit, which now permits of an orchestra filling all possible modern requirements as in any of the world's great opera houses. Under Gustav Brecher's leadership

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that it was due to them that the opera triumphed in Chicago. The failure of the opera in Europe was due to the fact that there is only one woman who could carry the burden imposed upon Katucha by the librettist and the composer and that woman is Mary Garden. The role of Matrena Pavlovna (Katucha) seems to have been written for her. Garden is a genius. She creates a part as no living actress of our day and this because she lives a role. Her Thais and her Melisande, so long and so justly admired, are pale studies in comparison with her Katucha. First of all, Garden finds the part well suited to her voice, and in her long American career she has never been heard to such vocal advantage. Garden's voice was lovely and so colorful that a blind man would have understood her portrayal. Historically, she rose to such heights as to proclaim her again one of the greatest living actress-singers now before the public. In the first episode she was less effective than

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QUEENA MARIO SUSPICIOUS OF INTERVIEWERS

But Metropolitan Opera Soprano Gives Some Interesting Sidelights on Conditions at the Big Broadway Institution and Also Tells of Her Own Varied Experiences

A MUSICAL COURIER representative called on Queena Mario the other day and asked for an interview.

"Interview?" said she. "Well, I don't know."

"O, have a heart," said the MUSICAL COURIER representative. "Interviews are not so difficult!"

"Not difficult, but sometimes dangerous," said Miss Mario. "Dangerous? How dangerous? Have you been having experiences?"

"Yes. You see, it's all right when you get quoted right, but when they change things around and make them sound different from what you said. Interview? It depends."

"Upon the interviewer?" suggested the writer.

"Upon the interviewer—and the interview. If the interview quotes me correctly."

"All right, I promise."

"Well, what do you want to ask me?" questioned the artist.

"Ask you? I haven't the least idea. I suppose most people are most interested in knowing how you got into the Metropolitan, and how you like it now you are there,



Bain News Service photo

QUEENA MARIO.

and how much prejudice there is there against American artists, and how hard you have to struggle to get leading roles, and how scared you were the first time you stepped out on that great stage?"

"Some questions!" she said. "Where shall I begin?"

"You might begin at the end. How scared were you? I have often wondered. I would no more have the nerve to go out and face an audience like that!"

"That wasn't so bad. Not bad at all, in fact. You see, I had had lots of experience in opera before I went to the Metropolitan. . . . No. If you want to know when I was scared, it was when I made my audition. So much depends upon such trials. The result may turn the whole course of your life. It may mean big success or comparative failure."

"But you got through all right, anyway?"

"Yes, I got through all right, and perhaps I owe it partly to Scotti. Just as I was about to go in for my trial he said a kind word to me. Told me to have courage and do my best. And I—well, it helped. It gave me courage, and I guess I did do my best."

"Then Scotti knew you?"

"He knew me, of course. I had been with his company."

"Is that where you made your start in opera?"

"My start? No. Not with Scotti. I sang first for several seasons with the San Carlo Company."

"O, you did! Well, that is certainly a good place for routine. I guess they keep you pretty busy. What sort of roles did you sing?"

"All of the leading roles. I had fifteen operas in my repertory."

"Fifteen. That ought to be enough to satisfy the Metropolitan management."

"That's what I thought. But the first season I was there they gave me ten new roles to learn. Small ones, some of them, but still roles to be learned."

"I suppose after your successful audition they put you right to work?"

"No. Not at all. You see, Albert Wolff had invited me to sing some performances at the Opera Comique in Paris, and the Metropolitan did not really have any place for me. So I asked them if it would make any difference if I accepted the Paris engagement. They said no, I might accept it, so I went to Paris but on arrival found a cable from the Metropolitan offering me a four year contract so I wired back an acceptance and went with the Metropolitan the next season. Last spring I signed for another three years. It was such a nice compliment to me to renew for three years more, one whole year before my other contract was up."

"You see," continued Miss Mario, "there is no prejudice to keep American singers out of the Metropolitan, but they cannot get in unless there is a place for them. The Metropolitan, huge as it is, cannot employ everybody who happens to be up to the standard. They have to make up their lists of operas and determine just what singers will be needed for all of the various roles, with substitutes in case of illness or other emergency. It is not so simple."

"Simple!" said the MUSICAL COURIER representative. "It sounds terribly complicated! We have an idea, most of us, that any singer who has the voice and the experience ought

to get into the big opera companies automatically, but, the way you put it, it looks different. I am afraid the big companies get a good deal of blame that is not justified for not engaging American artists."

"They do," said Miss Mario. "They could not possibly carry on their lists all of the good artists. They take those they need."

"And I suppose they then practically find themselves limited to operas for which they have available casts?"

"Well, not limited to any very great extent, since our big opera houses have people to produce nearly any opera of ordinary requirements. Still, as you say, some operas are postponed for a while until a special artist is found to create some particular role."

"But you were saying that they gave you some small roles to study the first year you were at the Metropolitan? And then what?"

"Well, I sang them, and I suppose they liked the way I sang them, for they soon gave me leading roles. The first year I did Gilda, Juliette, Nedda and other leads."

"You mean you never did anything to get the leading roles. No persuasion or wire-pulling or anything like that? Excuse me. Perhaps I ought not to ask that, but one hears so many stories, you know."

"Yes, I know. I used to hear the stories. Hear them sometimes now. But—No, I never had to do anything to get the roles. Everybody has been just as nice as could be to me, and I was given the roles without any choice in the matter. Of course I was glad. It made me happy to think I was found worthy of having them entrusted to me."

"Then you think there is really no prejudice at the Metropolitan against American singers? Does the same hold good of American composers?"

"I am sure it does," said Miss Mario with conviction. "I am sure they would like to get a fine American work. But that seems difficult. I know that some of those that are submitted are terribly bad."

"Opera is not easy to write. It takes a certain style that is much more restricted than symphonic writing. Of course singers like operas best, I suppose, where there are great opportunities for them. Is that right?"

"In a way, perhaps. But I must say, so far as my own personal taste goes, the thing that most appeals to me in a role is variety of mood."

"I don't think I quite understand? What sort of roles do you mean?"

"Why, such roles as Juliet in Romeo and Juliet and Violetta in La Traviata. There is a certain similarity between them that is soon felt by the person who sings them. I do not mean musically, but dramatically. Both of them start with youth and happiness and gaiety and then gradually change to sadness and grief. They seem to me to offer wide opportunities for variety of expression. I like them, anyway!"

"I see what you mean. And—but really, I must go."

"Do you think you have enough?"

"Enough for an interview?" asked the MUSICAL COURIER representative. "Well, we'll see. You ought to keep all of your interviews. You would soon have a history of your life, a sort of 'to be continued' biography." Miss Mario laughed, and the interviewer took his leave and began promptly to worry about how he was going to reproduce Miss Mario's charm and mingled vivacity and seriousness. Those things are not communicable, alas! But the many who have seen and heard Miss Mario on the stage will appreciate them without the telling.

Cincinnati Symphony Concerts

CINCINNATI, OHIO.—The seventh pair of concerts of the season of the Cincinnati Symphony Orchestra were given on December 4 and 5. The program opened with the overture to Benvenuto Cellini, op. 23, Berlioz. The orchestral brilliancy of this work was striking. It is amazing that it is not played more frequently for there is much musicality

IRENE SCHARRER A FAVORITE OF THE BRITISH PUBLIC

Irene Scharrer, who is appearing with the Boston Symphony Orchestra on February 22 next, and will be heard in recital in New York on February 28 and March 4, is certainly one of the most sought-after artists in England. It is hard to understand why an artist who has been before the British public since childhood and is considered to be one of the finest women pianists we have, should not have appeared in America before. Twice have tours been booked for her, but they have had to be cancelled, the first on account of the war and the second for personal reasons.

Miss Scharrer, who has played with all the great orchestras in England, including the London Symphony, Royal Philharmonic, Queen's Hall Symphony, Manchester Hallé and Liverpool Philharmonic, has also had the honor of appearing at the Leipzig Gewandhaus with the late Arthur Nikisch, as well as at several concerts in this country under his baton.

Following on a tour of the principal towns in this country, Miss Scharrer has just returned from giving two recitals in Berlin, where she had notable success. Since that time she has also been to Belgium to fulfill engagements resulting from her visit there last season, on which occasion she had the honor of dining with their Majesties, the King and Queen of Belgium, and giving a private recital for them. Among other royalties before whom Miss Scharrer has played are their Majesties the King and Queen of Norway, who came to all her concerts during her visit there last season, and promise their patronage for her next visit, which is to take place soon after her return from America; and of course most of the royal family of Great Britain.

Miss Scharrer, who is planning to visit Vienna, Berlin, Norway, Spain, Italy, etc., during the spring season, is in private life. Guernsey Lubbock, wife of one of the house-masters at Eton College, and finds her principal relaxation in motor driving. She is a temperamental driver, but her car, like her piano, seems like a part of herself, and she uses it in the same way, as a means of self-expression and of giving joy to all within radius.

and charm to it. Next came the prelude to The Afternoon of a Faun, by Debussy. The white magic of the music's web was wonderfully rendered by the orchestra. There is no doubt that Mr. Reiner is at his best in the interpretation of atmospheric music—music that is full of individual color. The prelude was not spoiled, as it often is, by being taken at too rapid a pace. The languorous day-dreamy thoughts of the recumbent faun, the sleep heat of an afternoon sun, the incoherence and warmth of love-longings—all these glowed in the delicacy of the music. The concerto for violin and orchestra in B minor, No. 3, op. 61, of Saint-Saëns, was next played by Rudolph Polk, soloist of the concert. The technic of the soloist was excellent; his high tones clear and ethereal. The last half of the program presented the second symphony of Beethoven. It was magnificently given by the orchestra. The sturdy strength of the first movement, the lovely curve of the hymnal melodies of the second, the rude fun of the third and the Puck-like leaps of the last, all were given their just values and played not merely with grace and accuracy, but with superb "elan."

J. G. H.

ST. LOUIS, MO.

ST. LOUIS, MO.—The Flonzaley Quartet program, on December 5, included two sketches for strings based upon Indian themes by Charles T. Griffes. There was much interest throughout the audience, familiar with the classics as given by the Flonzaleys, to hear the Griffes sketches in which the beating of the tom-tom was so perfectly represented by the cello. Several encores were given. The audience was warm in its appreciation.

The program of the fifth pair of symphony concerts was most satisfying. The opening number was Beethoven's seventh symphony, exceptionally well given and entirely meriting the applause it evoked. The Liebestod of Tristan and Isolde followed. For the modern portion of the program, for which many wait so eagerly, Mr. Ganz gave Sargasso, a symphonic poem by Edwin Schneider, dean of Music at Mills College in California. Mr. Schneider's work was inspired by a poem of D. Byrne and it is the opinion of the writer that for beauty and color the music is superlatively interesting and characterful. It warrants an early repetition.

The soloist was Josef Hofmann, whose performance of Rubinstein's D minor concerto raised thunderous applause which fairly rocked the house. Repeated calls gave evidence of enthusiastic admirers.

The fifth pop concert had two local violinists as soloists—Esmeralda Mayes and Edith Knobloch who played a Bach concerto which proved popular with the audience—although there was some question as to its place on a Sunday program.

Upon the occasion of the sixth concert, Frederick Fischer, assistant conductor, led the orchestra. Arthur Koch, pianist, played the Beethoven C minor concerto pleasingly, and generously responded with several encores.

On December 8, Hulda Lashanska and Felix Salmond appeared jointly in recital on the Principia Course.

The popularity of the children's concerts, as interpreted by Mr. Ganz, is firmly established by the fact that over-subscription to this educational type of young people's concert has made it imperative to run five separate series. E. K.

Daniell, Not Damell

An inadvertent error occurred in an article in THE MUSICAL COURIER, issue of December 24, 1925, page 14, reading Madge Damell Studio notes. The name should have been Daniell instead of Damell.

Mme. Daniell is a well known New York vocal teacher whose many artist-pupils are fast forging to the front.

Florence Austral Married

Florence Austral, soprano, was married on the eve of her departure for her second American tour, to John Amadio, noted flutist. Mr. and Mrs. Amadio sailed on the S. S. Majestic, and arrived in New York just before Christmas.



IRENE SCHARRER.

SIX-NIGHT RING UNDER COATES THE FEATURE OF MANCHESTER SEASON

MANCHESTER.—The winter season in Manchester has been given uncommon distinction by a production, without a single "cut," of the Wagner Ring. Six nights were occupied for the achievement—the Mondays, Wednesdays and Fridays of two successive weeks. Thus the work was turned into a hexology. The virtue of the arrangement was that each performance fell more or less within the hours of 7.30 and 10.30—hours convenient for opera-going in a community which, like Manchester, is engaged but secondarily with the arts, and primarily, as a Wordsworth would say, with "getting and spending." The Ring, in its six-night version, worked out in this sequence: First night, Rhinegold; second night, Valkyrie (Acts 1 and 2); third night, Valkyrie (Act 3); third night, Siegfried (Act 1); fourth night, Siegfried (Acts 2 and 3); fifth night, Dusk of the Gods (Prelude and Act 1); sixth night, Dusk of the Gods (Acts 2 and 3). Anybody who knows the Ring will be able to calculate for himself how many uneven edges there were in this general dovetailing (as

the man in Dickens would have called it) of Wagner in Manchester by the British National Opera Company.

COATES A "YOUNG SIEGFRIED"

Albert Coates conducted the performances and added to his reputation. He is himself very much a young Siegfried of music; vigor, confidence, and a fierce joy in strength came through his handling of a good but not large enough orchestra. The great thing in the performances was the Wotan of Robert Parker, an American. I have seen most of the notable Wotans of the day, and though one or two of them are vocally far richer than Parker, I write confidently that Parker, more than any other singer, takes the philosophic measure of the woe-hesitant god. In a year or two, when she has subtilized her treatment of words, Florence Austral will take rank with the great Brünnhildes of our period. Manchester's support of the Ring was not too generous. Good, but not crowded audiences, were present. J.

FOREIGN NEWS IN BRIEF

LONDON'S SECOND "OLD VIC" ASSURED.—(London).—The Duke of Devonshire's scheme to restore the historic theater, Sadler's Wells, recently fallen into disuse, and to make it a popular opera house like the "Old Vic" for the north of London, was reported in this paper when the movement started. Of the entire sum required, £60,000 (about \$300,000), a little over one-third has now been subscribed. The Carnegie United Kingdom Trust having donated the purchase price, the building has already been acquired. M. S.

MUNICH FESTIVAL FORECAST.—(Munich).—This 1926 opera festival, it was announced, will open on August 1 with Die Meistersinger. Besides this, according to the announcement, the program will comprise Parsifal, Tristan, and The Ring; also Mozart's Entführung, Figaro, Magic Flute, Così fan Tutte (which will be newly staged) and Don Giovanni. It will thus be a purely Mozart-Wagner festival. Dr. Muck, Knappertsbusch and probably Clemens Krauss will conduct. A. N.

PALESTRINA GETS A SLAB, AFTER 400 YEARS.—(Rome).—A commemorative slab is to be placed on the house in which Palestrina lived and died here in Rome. D. P.

FRANCHETTI DIRECTOR OF FLORENCE CONSERVATORY.—(Florence).—On December 15 the Minister of Public Instruction appointed Alberto Franchetti director of the Florence Conservatory of Music to succeed Giacomo Setta-ciolli, deceased. Franchetti was born in Turin, 1860, and is known chiefly through his operas, Asrael, Cristoforo Colombo and Germania which has been given in America. He has also set music to d'Annunzio's tragedy, La Figlia di Jorio. F. L.

ROYAL PRINCESS WINS PIANO PRIZE.—(Brussels).—Princess Marie José, daughter of King Albert, has been awarded a piano as first prize at a contest arranged by the Belgian Musical Union. According to report, she played Mozart, Bach, Handel and Schumann brilliantly. S. M.

GLASGOW ORPHEUS CHOIR TO VISIT U. S. A.—(Glasgow).—Scotland's most famous choir has now definitely arranged for a tour in the United States and Canada, which will occupy the entire month of October, 1926. The tour will commence in New York and at least eighteen cities, including Philadelphia, Boston, Washington, Baltimore, Montreal and Toronto, will be visited. A second concert in New York will conclude the tour. The choir's distinguished conductor, Hugh S. Robertson, is to adjudicate in several big festivals in Canada, and he will probably begin his personal American experiences in April. W. S.

THE MEISTERSINGER RETURNS TO PARIS.—(Paris). The Paris Opéra has revived Wagner's Meistersinger under the baton of Gaubert, with Mme. Germaine Lubin and M. Franz in the cast. The performance, considering the general vogue of the Opéra, was a good one. N. B.

BADEN-BADEN'S METROPOLITAN CAST.—(Berlin). The Metropolitan singers taking part in the guest performances under Bodanzky next May are Mmes. Florence Easton, Lucrezia Bori, Elisabeth Kaudt, Marion Telva, and Messrs. Giuseppe di Luca, Adamo Didur, Paul Bender and Pompilio Malatesta. Scenery, costumes and stage management are also to be provided by the Metropolitan. D. W.

A NEWLY DISCOVERED NARDINI SONATA.—(Rome). A sonata for piano and violin by Pietro Nardini, said to add new glory to the composer's name, has just been discovered in the archives of the Florentine Library by Arnaldo Bonaventura, well known musical lecturer and researcher. Prof. Boghen, of Florence, will write out the figured bass and C. Pasquali, also of Florence, will see to the revision and publication. D. P.

QUEEN OF SPAIN COMMANDS OPERA FOR MADRID.—(Madrid). The Military Directorate ruling Spain after "condemning" the Royal Opera House and ejecting its occupants, has now, in its new "civil" guise, had a change of heart, and has announced its decision to permit a provisional opera of

season, which was scheduled to open on December 29 under the direction of Luis Paris. There are to be twenty-six performances during December and January. No details are announced, except that Fleta and the soprano, Ofelia Niete, are to sing. From Barcelona, however, comes the news that the company appearing there under Albert Coates, has been "commanded" by the Queen of Spain to give some special performances in the capital, and that the operas chosen are Tosca, Tsar Saltan, by Rimsky-Korsakoff, and the same composer's Kite, now being revived by Coates. It is not unlikely, therefore, that the wishes of the royal family are responsible for the government's new attitude in the matter of musical art. E. I.

AUGUSTEO SEASON OPENS IN ROME

ROME.—The opening concert of the season 1925-26 was a remarkable success for Molinari and Respighi, the first for his brilliant conducting, the second for the beautiful Fountains of Rome, already known the world over. Molinari, who is a great patriot and a friend of Mussolini, began and finished with Italian numbers—an Adagio by Francesco Geminiani, beautifully transcribed for strings and organ by Gino Marinuzzi, and the overture to the Vespro Siciliani. The second Sunday concert was conducted by Gretchaninoff, who also opened the Santa Cecilia concerts on December 4.

The inaugural concert of the Philharmonic Academy was dedicated entirely to music by Ruggero Giovannelli (1560-1625), who upon the death of the great Palestrina was called upon to take his place in the Capella Giulia at St. Peter's. This versatile master was equally happy in the sacred and the springly moods. The best of the pieces sung were the Virgo Maria, which ends with a grand Hallelujah; the charming villanelle for three voices; the Benedictus from the Mass entitled The Forests Were Glad, and Lux Perpetua, a very strong composition worthy of Palestrina himself. The second and third of these regular Monday concerts were given by the Venetian Trio, of which much has already been written in these columns.

BUHLIG ACCLAIMED

Of recent recitals that of Richard Buhlig, a great American pianist, commands first place. He played a difficult program in masterly fashion: the chromatic fantasia of Bach—a marvel of precision and force—and some of the bigger Liszt works had a wonderful interpretation. The artist was acclaimed with the greatest enthusiasm and called back again and again. Among a multitude of other concerts that of the violoncellist, Emanuel Feuermann, is worth recording. He is an artist of really fine qualities, who overcomes the greatest and most perilous difficulties with ease.

A WOMAN COMPOSER OF OPERA

A short opera season has just come to an end at the Teatro Nazionale, the popular repertory operas having been sung by fairly good artists. One novelty given was from the pen of a lady composer, Dorothea Beloch, who is half an American on her mother's side. Her opera is entitled Liana, a dramatic episode in one act, taken from a novel by the Russian writer, V. Zorawski. Dorothea Beloch's success was spontaneous and sincere. Especially admired was her orchestration, which is rich, full and sonorous. The voices, on the other hand, have rather hard treatment. The soprano, Signorina Scalia, had all she could do to keep up the frightfully high tessitura, forcing her voice to such a point as to make it hard and uneven. The tenor, Di Donato, did what he could to spoil the music allotted to him as the lover of Liana; the baritone Gelli, as the Russian proprietor, rich and tyrannical, sustained his part with good voice and accent. The orchestral playing under Santarelli, lacked all shading. The opera has been repeated three times. Miss Beloch was already well known in musical circles for some pretty songs. She is now working on a grand opera in three acts, Asfodelo, book by Signora Oakley-Romiti.

DOLLY PATTISON.

The Fifth Biltmore Musicale

The fifth Biltmore Musicale will be held in the ballroom of the Biltmore Hotel, Friday morning, January 8. Among



DOROTHEA BELOCH,

composer of *Liana*, a one-act opera given successfully at Teatro Nazionale, Rome. Signorina Beloch is of American descent on her maternal side.

the artists appearing on this occasion are: Queena Mario, soprano of the Metropolitan Opera Company, and Richard Crooks, tenor.

Mme. Reiner's Pupils in Opera

As a sort of contribution to the holiday spirit in Cincinnati, Mme. Berta Gardini Reiner presented a group of her pupils at the Cincinnati Conservatory in scenes from three operas and in the complete operetta, Die Nuernberger Puppe, by Adolph Adam. Whatever Mme. Reiner does is paid much attention to by the Cincinnati papers and they all had long reviews of the program. Said the Post, December 18: "The first part of the program was occupied by a scene from the second act of Linda di Chamounix, by Donizetti, creditably sung by Mildred Bartlett as Linda, and Dorothy Dugger as Pierotto. A scene from the second act of Richard Wagner's Fliegende Hollaender was interpreted by Norma Stuebeling as Senta, La Vergne Sims as Mary, Walter Ebersold as Erik, and a delightful chorus, the voices young, fresh and admirably trained. Idelia Banker as Suzel and Walter Ebersold as Fritz in two scenes from the second act of Mascagni's Friend Fritz displayed splendid voices and fine ensemble.

The comic opera was a distinct success. Carl B. Adams wrote in the Enquirer: "By far the most delightful number on the program was Adolph Adam's comic opera, The Nuernberger Doll, which was sung in German. Verna Cook was captivating as the mischievous and vivacious Heinz, and Lydia Dozier proved herself to be a graceful actress as well as a gifted coloratura soprano in the role of Berta. George Weber and Moody DeVaux played the comedy roles like veterans of the operatic stage. So enthusiastic was the audience that several passages of this number had to be repeated."

The Commercial Tribune gave a long notice under the heading "Reiner Pupils Score," as follows: "Pupils from the class of Mme. Berta Gardini Reiner were presented last evening at the Conservatory of Music in a performance of opera which was one of the most brilliantly successful non-professional affairs of the kind we have ever seen. There were times when truly professional heights were reached, but in whatever category one may choose to place the performance, it was one which brought glory to Mme. Reiner and her pupils."

NEW BRAUNFELS WORK

HEARD IN COLOGNE

COLOGNE.—The outstanding event at the last Gürzenich concert was the first performance of Walter Braunfels' "classic-romantic phantasmagoria," Don Juan. It is based on Mozart's opera, Don Giovanni, and two motives from it, the gruesome series of scales which heralds the stone guest's approach, and the Fin' ch'an dal Vino—constitute its thematic material, appearing and reappearing in ever changing aspects and coloristic variations. In Braunfels' own words, "This work is intended to portray a classic picture inspired by a romantic spirit which rises and fades as in a vision, and one should not attempt to find a 'program' in it."

Another novelty was brought out by Hermann Abendroth in the previous symphony concert, namely a delightful little Overture to a Marionette Play by the Viennese composer, Hans Gál. With its principal theme—introduced by solos for horn and trombone—and its humorously pompous march, it is distinctly program music, strongly influenced by Strauss. Though light, it is pleasing and distinguished by fine filagree-like workmanship.

Of the surfeit of soloists, only one name is worth mentioning—Erika Morini. In the Mozart A major concerto her musicianship and sense of style combined with a technique that apparently knows no obstacles, won unbounded admiration. E. T.

Artists for De Seguro's Musicale

Fraser Gange and Laurette Taylor, now starring in a Garden, are among the artists announced by Andres de Seguro for the sixth and last Artistic Morning of the season at the Plaza on January 14.



ALBAN BERG'S OPERA, WOZZECK, AT BERLIN STATE OPERA.

(Center) Alban Berg, composer of Wozzeck, the most radical and difficult opera yet produced. (Left) Scene from Act 1: An open field. (Right) Act 3 at the pond. The scenic designs are by P. Aravantinos. (See story on page 5.)

GRAY-LHEVINNE BREAKS HER OWN SPECTACULAR RECORD FOR REPEAT DATES AND FOR CAPACITY AUDIENCES

Critics Throughout Country Acclaim Her Charm and Artistry

Just before sailing for Bermuda for a merited rest, Gray-Lhevinne spent an hour chatting with a representative of the *MUSICAL COURIER* at Christmas time. She has lost none of her buoyancy of spirit by giving 128 concerts to about 100,000 people from September 28 to December 18, 1925.

In one of the most strikingly long lists of concert engagements possible to an artist of great popularity, Estelle Gray-Lhevinne has been breaking all her previous records for attendances and repeat engagements. It is almost unprecedented, the amount of recitals this violinist has given in 1925, yet each and all with the same effervescent, contagious enthusiasm which carries her hearers along with her. While presenting the great masterpieces with a nonchalant grace and simple charm, her dramatic climaxes and poetical illusions make her public forget technique as such, and catch the mood which takes them into an enchanted world—as more than one critic has written this season: "No one else in all the world plays like this—Gray-Lhevinne is a unique personality." The Philadelphia Ledger said: "She is the very soul of rhythm and the personification of romantic appeal."

LARGE AUDIENCES

For her return engagements this year the largest auditoriums have been taxed to capacity—often with hundreds on the platforms. For instance, in Pittsburgh during 1925 she gave concerts in January, November and December. First the Gray-Lhevinne recitals were held in Carnegie Hall, but in December the vast Memorial Hall was taxed by the thousands. Already contracts have been signed to bring Gray-Lhevinne back to this auditorium in 1926. In introducing the popular star to this last audience, Dean Amos, of the University of Pittsburgh, said: "It is an honor for the University to present again to Pittsburgh, America's greatest violinist."

The Pittsburgh Gazette Times wrote: "It is doubtful if any other living musician has such an army of followers—real fans who enjoy her charming informal talks as much as her masterful playing. Her voice is of rare appeal and her subtle wit is expressed in a smile in the tone of voice which is indescribable." At least 4,000 heard this recital.

TOUR OPENED IN BUFFALO

The fall tour was opened at Buffalo, N. Y., on September 28, with a series of recitals in which she taxed the largest auditoriums to overflowing. She again gave recitals in Buffalo in late October and December; and 15,500 paid admissions was the record of Gray-Lhevinne in that city. She was heralded as "the outstanding violinist of the hour" and "the most fascinating violin star" by the critics. Mme. Gray-Lhevinne has been re-engaged for a series, May and October, 1926, in Buffalo.

BACK TO CLEVELAND

Gray-Lhevinne was a superlative favorite at Cleveland, Ohio, giving recitals in that city in May and a special



GRAY-LHEVINNE

in front of Irem Temple, Wilkes-Barre, Pa., where she gave two concerts in November.

series of sixteen programs from December 1 to 6, with a record of 17,985 paid admissions. She was hailed by the Cleveland Press as "more than just a violin star, a warm, vibrant, dramatic personality who wins everyone who hears her or comes under her charm." The tremendous success of her recent Cleveland series resulted in re-engagements for the spring and fall of 1926.

RE-ENGAGED FOR 1926 IN WILKES-BARRE

Two seasons ago Gray-Lhevinne attracted an audience at Wilkes-Barre, Pa., which packed the auditorium to overflowing, so for her return it was decided to engage Irem Temple for two recitals this past November. At Irem, just preceding Gray-Lhevinne, was the New York Symphony and, two days later, Josef Hofmann. She has again been re-engaged for 1926.

At Binghamton, N. Y., the vast Kalurah Temple was secured by the local impresario, Joe Congdon, for the Gray-Lhevinne recital on November 9. He has brought to Binghamton, Pavlowa, De Pachmann, Paul Whiteman, Schumann-Heink, the Cleveland Orchestra, San Carlo Opera, New York Symphony, Farrar, Heifetz, Galli-Curci, McCormack, Elman, Denishawns, and others.

LAUDED BY PRESS

In reviewing the Gray-Lhevinne concert in the Binghamton Sun of November 10, 1925, Gerald Rosa said: "Gray-

Lhevinne Breaks Traditions—Mme. Gray-Lhevinne is the world's greatest woman violinist. She played a beautiful concert last night at Kalurah Temple. Binghamtonians found that California has contributed something decidedly new to the world of music, and the sphere of the violin in concert work. Gray-Lhevinne brought this to Kalurah Temple in her concert before an enthusiastic audience. . . . It was a graceful personality, shining through a lilting, merry voice, which explained many of her numbers in direct contrast to the staid dignity of the usual musical concert. . . . She showed a flawless mastery of her instrument that brought satisfaction to the students of music. She hid her perfect technique beneath a beauty of interpretation that brought delight to the lovers of music who were not students. There was something for everyone last night at Kalurah—there was wonderful artistry and a charming personality."

"A RARE TREAT"

In the Press of the same date, another critic, Gerald Hughes, wrote: "Estelle Gray-Lhevinne gives music lovers a rare treat by a well balanced program faultlessly played. Gray-Lhevinne is the violinist extraordinary, who enraptured the listeners at Kalurah Temple last night and made still greater friends for the violin, which seemed to bring forth notes that only Gray-Lhevinne could arouse from it. . . . This winsome, little American woman, Gray-Lhevinne, has such poise and ease she caused her audience to enjoy perfect relaxation even during the heaviest concertos. . . . Gray-Lhevinne, who possesses charm and grace, fascinates her audience from the very beginning."

Approximately 8,500 people enjoyed Gray-Lhevinne's charming series of unique recitals in Rochester in October, November and December, and, of course, she has been already re-engaged for that city in 1926.

SERIES IN PHILADELPHIA

Again a wonderfully successful series was given in Philadelphia, Pa., before many thousand people who enjoyed her recitals the year before. Several colleges which secured matinees in this Philadelphia district last year repeated her this season and have secured dates for 1926 as well, having found that her hold on the imagination of students gives her an unique place among artists. She can interest the most light hearted young students in the classics because she "sugar-coats everything with fascinating, informal anecdotes and dramatic stories of the compositions." The colleges find annual recitals by Gray-Lhevinne a great stimulus to musical interest among the students. After a college or university recital this popular violinist is often kept autographing for hours at the insistence of young "fans."

COLLEGE AUDIENCE CHEERS HER

At Bucknell University in November a record breaking audience cheered Gray-Lhevinne, and at Dickinson, nearby, the students rose in a body at the close of a magnificently rendered concerto and cheered. President Long said he never saw such a spontaneous tribute. The second concert at the East Stroudsburg, Pa., Normal was as great a success as the first, and the Geneseo, N. Y., Normal also enjoyed a splendid program. Glassboro, N. J., Normal had a big audience for this artist, and three days before the concert at the State Normal at Cortland, N. Y., the capacity of 1,200 seats had been sold and the ticket sale had to be stopped. The Cortland Standard of October 5 said: "Great violinist captures big audience in New Normal auditorium. The critics throughout this state have been proclaiming Estelle Gray-Lhevinne the 'world's greatest woman violinist.'"

"The artist charms, entertains and uplifts. She is so thrilling, spontaneous and ingenious, she is altogether adorable. She aroused the big audience to storms of enthusiasm. Last night's program was a most varied one, and the charming personality of the artist was second only to her wonderful playing. Her charm is not alone in the perfection of her playing nor her novel programs, but greatly due to her informal manner of creating an atmosphere by telling humanly interesting bits about everything so one gets the story before she plays the music." Thus said Editor Blodgett.

An audience which overflowed the auditorium was held spellbound at Lake Erie College at Painesville, Ohio, under the auspices of the Department of Music. The Telegraph of October 16 said: "Mme. Gray-Lhevinne scores splendid success in recital. Wins hearts of large audience at the college. . . . With charming intimacy of personality, combined with complete mastery of her Cremona, Estelle Gray-Lhevinne won the hearts of her large audience. She gave a magnificent rendition of the Vieuxtemps concerto with its difficult bowing and technique as well as its dainty charm in parts. She gave a delightful group of old classics. . . . She had ample opportunity to display her wide range of interpretation in her well balanced recital and her bowing is brilliant and powerful. She has intense sympathy in her art. Vibrant, sensuous, harmonically a part of her instrument, it would be hard to imagine a more artistic person than Gray-Lhevinne. She has a colorful, brilliant, artistic personality."

A NOVEL IDEA

A novel idea was used at Berwick. An aviator flew overhead dropping thousands of cards heralding the appearance of "Gray-Lhevinne, the Greatest Woman Violinist in All the World, Who is Returning to Thrill Us."

TWO RECITALS IN ELYRIA, OHIO

At two recitals at Elyria, Ohio, a body of students from Oberlin Conservatory of Music formed an enthusiastic nucleus of the large audiences.

In Alliance, Ohio, columns of space in the Daily Review were devoted to lauding the charm and art of Gray-Lhevinne, who was hailed by that critic as the "greatest violin personality of the century" and "the most fascinating star ever heard here—the violinist supreme." Gray-Lhevinne gave two concerts at Alliance, Ohio, during October.

At Williamsport, Pa., the success of the recital by this vivid personality created a real sensation and she was at once re-engaged for 1926. Harry Aker, head of the Conservatory of Music, wrote that he never had been so carried to such emotional heights by the art of a violinist and that her personality was supreme.

At Bethlehem, Pa., Gray-Lhevinne gave a series of four recitals. She was greeted by hundreds who heard her last

year, and has been re-engaged for a series there next year. An audience of 1,800 greeted the return of Gray-Lhevinne at Hazleton, Pa., and she had two very successful concerts at Lancaster this season. At Pittston, where the audience was a capacity one last season, she gave two more recitals during this last November.

At Washington, Pa., Gray-Lhevinne drew such a crowd that many had to stand and there were 200 on the platform. At Berwick, where she had such a success in the fall of 1924, she gave two during November, 1925.

TWO 1926 DATES

At Scottdale, Pa., the first audience to greet the distinguished violinist on November 23, so overcrowded the hall that they hung over the edges of the balconies, crowded the aisles and "spilled out" into the lobby of the Strand Theater. So the second concert, naturally, was also a huge success and two dates have been reserved for 1926.

McKeesport, Pa., gave Gray-Lhevinne a large audience—the biggest gathered in that city in many years—and they gave spellbound attention.

OTHER REPEATS

Johnstown, Pa., presented Gray-Lhevinne as the star of the series which included the New York State Symphony, The Marriage of Figaro by Mozart, Werrenrath, Garrison



GRAY-LHEVINNE

snapped in Alaska during the summer of 1925.

and Percy Grainger. Gray-Lhevinne gave two concerts to huge audiences at Johnstown in 1925.

At Erie this artist has just given her fourth recital to an audience which taxed the capacity of 1,800 seated and over 200 standing, and will, of course, return as requested for a 1926 Erie engagement. During this year she played at Erie, Pa., in May, October and December.

Sewickley, the exclusive suburban city near Pittsburgh, has asked for a return. The letter to the management of Gray-Lhevinne tells the story: "The recitals which Estelle Gray-Lhevinne gave November 21 and 22 attracted the largest and most representative audiences ever assembled in Sewickley. (Signed) Wm. P. Curtin." The hall was packed at two dollars per seat.

Niagara Falls, N. Y., loves Gray-Lhevinne, so it seems. She gave one concert there in May, winning everyone's heart. She was brought back in October and again in December, and has been signed for a return next spring.

The same might be said of Olean, N. Y. She has just given two more there as a result of last year's success.

A beautiful new auditorium was opened by Gray-Lhevinne at Tonawanda, N. Y., and a return date spoken for.

Plainfield, N. J., gave the artist an audience of over 1,200 and Flemington, N. J., (under the auspices of Elizabeth Van Fleet Vosseller, who has brought Werrenrath, Anna Case, etc.) had two large audiences for Gray-Lhevinne. Batavia, N. Y., had one concert in October and two in December.

There were two at Utica, N. Y., and a return for 1926, and Lockport, N. Y., also had two concerts in November under the Women's Club auspices. Newark also had one. Geneva, N. Y.—also Geneva, Ohio—had Gray-Lhevinne concerts, and Fulton, N. Y., had two splendid programs.

So successful was Gray-Lhevinne at Youngstown, Ohio, on November 25, that the audience filled every inch of space, even crowding onto the platform for standing room; she is returning next month for two more recitals.

IN CANADA

Last spring Gray-Lhevinne had tremendous success in the Canadian cities of Kitchener, Ont., Galt, Stratford and Guelph. The St. Catharines (Ont.) Daily Standard said the following regarding her: "St. Catharines was swept off its feet with two recitals, these taxing the capacity of the Collegiate Auditorium—2,888 paid admissions—and all held spellbound by her interpretations in both programs. She is the most fascinating violinist in all the world. She personifies the romance which dwells in music—a weaver of dreams—a vital, beautiful personality. She tells the story of each bit of music, talking as refreshingly as she plays, with a voice Sarah Bernhardt hailed as one of the most luscious in the world. Her personality—the Gray-Lhevinne charm—is brilliant, spontaneous and appealing. She made great music vitally human by interpreting fundamental emotions."

(Continued on page 45)

METROPOLITAN OPERA

CAVALLERIA RUSTICANA AND L'HEURE ESPAGNOLE,
DECEMBER 22

Cavalleria and L'Heure Espagnole formed the double bill at the Academy of Music, Brooklyn, on December 22, in place of the regularly announced Barber of Bagdad. Paul Bender was ill and the substitution was necessary. The elemental passion of Cavalleria was ably portrayed by Rosa Ponselle, Grace Anthony, Ina Bourskaya, Basiola and the chorus. Papi conducted and the church scene gave the audience the usual thrill.

"The Spanish Hour," new to Brooklyn, left the audience somewhat in a state of doubt. Musical badinage is clever for musicians, but the lay subscriber wonders. The cast was capable, with Bori, charming; Didur, Errolle, Bada, Tibbett, rounded out the "hour." Hasselmans conducted.

RIGOLETTO, DECEMBER 29

Rigoletto, with its tuneful music and gruesome story, was the Christmas week offering of the Metropolitan Opera Company at the Academy of Music in Brooklyn. Gigli as the Duke and Queena Mario as Gilda sang through the evening the ever familiar tunes and aroused the usual enthusiasm from the audience.

The big surprise of the evening came in the substitution of Mario Basiola, who sang the title role, replacing Mr. Danise who was indisposed. Brooklyn had heard Mr. Basiola the previous week in Cavalleria. Mr. Basiola has an exquisitely beautiful voice and an unusual histrionic ability. The genuine enthusiasm of the audience clearly indicated they would like to hear him again. Marion Telva as Madalena and Jose Mardones as Sparafucile, together with the rest of the large cast, added to the enjoyment of the grand old warhorse of opera.

The orchestra, under Mr. Serafin, played as though it had a real affection for the music. It is a strange thing, but true, that lovely music of this kind never dies, even though the more sincere opera lovers prefer music of a different character.

DER BARBIER VON BAGDAD AND L'HEURE ESPAGNOLE,
DECEMBER 30

Der Barbier von Bagdad was repeated at the Metropolitan on December 30 as the first offering of a double bill. The cast was the same as previously, comprising Schuetzendorf, Meader, Laubenthal, Bender, and Elisabeth Rethberg and Ina Bourskaya. Paul Bender again took the honors of the evening with his fine singing acting. Bourskaya and Rethberg also were awarded warm praise. Bodanzky conducted.

Lucrezia Bori was the particular star in L'Heure Espagnole and made the most of her part. Fine, too, were Errolle, Bada, Tibbett and Didur. Hasselmans conducted.

ROMEO ET JULIETTE, DECEMBER 31

The first performance this season of Gounod's Romeo et Juliette was given on December 31 (New Year's Eve) with

a cast enlisting the services of a number of favorite singers of the Metropolitan Company. The Opera House was filled to capacity by an audience bent on celebrating the old year out and enjoying the performance until its close. This was strongly emphasized by the enthusiastic applause and numerous curtain calls accorded the singers.

Queena Mario sang the role of Juliette; she scored a tremendous success after her exquisite singing of the opening aria in Act I, and held the audience under her spell during the rest of the opera. Edward Johnson was Romeo, singing and acting with a sincerity seldom equalled; his work, like that of Miss Mario, won the approval of the audience which recalled them many times. Others in the cast were: Raymond Delaunois, Henriette Wakefield, Bada, Atglass, De Luca, Pico, Ananian, Gustafson, Rothier, and D'Angelo. The opera was well presented. Scenery and costumes were unusually beautiful, and the stage presented magnificent pictures. Hasselmans conducted.

JEWELS OF THE MADONNA, JANUARY 1 (MATINEE)

The New Year's Day matinee was the Jewels of the Madonna, Wolf-Ferrari's lurid melodrama of Naples, with Martinelli and Jeritza, two vivid figures, heading the cast, Danise as indifferent as ever as Rafaele, all the familiar list in support, and Papi conducting. There was a large audience which heartily applauded the efforts of the two leaders and the opera went over to its customary success.

LA GIOCONDA, JANUARY 1

La Gioconda, with a cast made up mostly of Americans, was the offering New Year's night. Mario Chamlee sang the part of Enzo for the first time and thrilled not only with his commendable singing, but also with his fine delineation of the part. His tones were lucid and clear throughout and he acted with intelligence and understanding of the role. Mr. Chamlee is indeed a versatile artist. Rosa Ponselle was again the heroine, singing with fervor and effectiveness. Jeanne Gordon as Laura was delightful and always true to pitch. Merle Alcock acquitted herself most creditably in the part of La Cieca. Other artists were Mardones as Alvisé and Reschiglian, Paltrinieri, D'Angelo and Gabor. Serafin wielded the baton.

TANNHÄUSER, JANUARY 2

Conductor Bodanzky is surely the champion "cutter-up," for Tannhäuser, ordinarily beginning at 7:45, is usually over after midnight, whereas on January 2 it was exactly 11:15. For this he is to be thanked, for what Bodanzky cut out was "padding," or enlargement of previously heard themes, admirable in the development section of a symphony, but wearisome in a Wagner opera.

The song to the evening star was very well sung by Clarence Whitehill, and everything went with snap, and the debut of Elisabeth Rethberg in her own name-part was a triumph for her. The unusual beauty of her voice is pre-eminent, but her moments of dramatic sincerity were new to the present writer; even the long drawn out prayer was full of interest. Curt Taucher sang and acted the hero's part with intensity and realism, always graceful in his poses. Miss



Elisabeth Rethberg

SOPRANO
METROPOLITAN OPERA COMPANY
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STEINWAY PIANO

Peralta was a beautiful Venus, singing with significance, and Mr. Gustafson's imposing Hermann brought some of the best singing and acting of the evening. Others concerned as singing actors were Meader, Schlegel, Bloch, Wolfe and Delaunois, while the ballet Bacchanale at the opening was most beautiful. Even the short-skirted pages were up-to-date in their equally short locks, and the piling of mass effects in the Hall of Singers was truly admirable. Noticeable was the repression of applause, nothing interrupting the continuity of action and singing; again thanks to Bodanzky and the real Wagnerite, who wants none of this!

LE CENA DELLE BEFFE, JANUARY 2
(See story on page 5)

JACQUES JOLAS

Recognized in Music Centers of the World

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extensive technic, physical power,
musician's grip of his subject matter.—*Times*.

a reciter of real poetry.—*Sun*.

sincere, profound artist.

—*Staatszeitung*.

distinctly skillful player.—*Tribune*.

VIENNA

a remarkable pianist.—*Reidspost*.

an outstanding Liszt player.

—*Volkszeitung*.

refined, artistic stature.—*Stunde*.



STRASSBOURG

temperament — technique — authority.—*Dernières Nouv*.

symphonic scope, splendor of tone, individuality.—*L'Alsacien*.

PARIS

an artist of impeccable taste.

—*Menestrel*.

style of purity and grace.—*Figaro*.

perfect comprehension of music of Debussy.—*Liberté*.

BERLIN

an aristocratic pianist.—*Tageblatt*.

a personality of distinction, bold mastery of instrument.

—*Boersencourier*.

a lyric poet.—*Tägliche Rundschau*.

COPENHAGEN

glowing temperament — enthusiasm.—*Nationaltiden*.

a genuine artist—high musical culture.—*Politiken*.

masterful playing.—*Kobenhavn*.

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BOSTON

GIANNINI PLEASES

Dusolina Giannini gave a memorable recital, December 13, in Symphony Hall. She was heard in a program that included old airs from Giordani, Paradisi, Mozart and Gluck; a group of Schubert lieder, an aria from Verdi's Ernani, and group of Spanish folk songs. Rarely indeed does one witness an exhibition of vocal art that so nearly approaches perfection as that which this gifted singer gives at the present height of her powers. Endowed with a voice of sensuous warmth, power and range, she uses her voice with the ease of a finished mistress of the art of singing and with that sensitive musicianship and taste that one expects from a pupil of Mme. Sembrich. Perhaps the outstanding feature of her concert was her impassioned singing of Santuzza's familiar air from Cavalleria Rusticana, added as an encore and sung with such beauty of tone and emotional fervor as to win her a veritable ovation from her hearers. However, her singing of Schubert's poignant air of Gretchen at the Spinning Wheel, the air from Mozart and of the Spanish folk songs were equally effective. All in all, it was a concert not to be forgotten.

ALWIN SCHROEDER CELEBRATES FIFTIETH ANNIVERSARY

One of the interesting events of the current musical season took place in Jordan Hall, December 8, when Alwin Schroeder celebrated his fiftieth anniversary as a professional cellist. He opened his program with Lindner's concerto, op. 34, which he played on the occasion of his first appearance as soloist with the Berlin Philharmonic Orchestra, early in December, 1875. There followed a group of pieces from Bach, a sonata of Sammartini, and numbers of Dvorak, Debussy, Fauré, Popper and Reinecke. This program gave Mr. Schroeder abundant opportunity to display his technical and interpretative gifts and to prove quite conclusively that he still ranks with the great cellists of the time. His bowing remains as steady as ever, his tone is rich and full, his musicianship, as always, of a superlative character. Indeed, the years have hardly taxed his powers, and the large audience which greeted him was enthusiastic throughout the program. The cellist was accompanied by Arthur Fiedler with the customary musicianship and taste that generally characterize his work.

Mr. Schroeder's career has not only been long; it has been full of artistic accomplishment. He was first a viola player, and at thirteen years of age became a member of the string quartet founded by the Duke of Bernberg. Later he was engaged as first viola player by the Berlin Symphony, where in a few months he exchanged his post for that of solo cellist. This incident was remarkable because Mr. Schroeder took up the cello without any previous instruction. The Gewandhaus Orchestra sought Mr. Schroeder as solo cellist, and he joined that organization. At the same time he was cellist of the Petri Quartet. In 1886, Mr. Schroeder came to Boston as cellist of the Kneisel Quartet. Later he returned to Europe, and succeeded Hugo Becker as cellist of the Heermann Quartet in Frankfurt. He also taught at the Hochschule. Mr. Schroeder came again to Boston in 1910 as a member of the Boston Symphony Orchestra, and remained with that organization until 1925.

FREDERICK TILLOTSON WINS ANOTHER SUCCESS

Frederick Tillotson, pianist, added another to his rapidly growing list of successes when he gave a recital here, December 16, in Jordan Hall. Mr. Tillotson proved a discriminating program maker as well as pianist of discernment.



Davis & Sanford photo

FREDERICK TILLOTSON.

Opening with two preludes from Rachmaninoff, a Study by Scriabin, two preludes by Blumenfeld and two numbers by Medtner, the pianist took leave of his Russians and proceeded to Mozart's charming sonata in D major, which he played with a splendid conception of its structure, with beautiful phrasing and a fine regard for style. For his closing number, Mr. Tillotson played Chopin's sonata of the Funeral March, which proved to be the outstanding feature of his concert. His performance of this sonata served to reveal his noteworthy progress as technician and interpreter. Mr. Tillotson had a sure instinct for the melodic line and a ready response to the poetic and emotional elements of this ever stirring composition, giving it a performance of eloquent beauty and

power. He was deservedly recalled again and again by a large and enthusiastic audience.

JOSEF HOFMANN SCORES

Josef Hofmann gave his only Boston recital of the season, December 17, at Symphony Hall, offering an impressive exhibition of his extraordinary genius in a program that included Taussig's arrangement of a toccata and fugue out of Bach, Mendelssohn's scherzo in E major, Schumann's fantasia, numbers from Chopin, de Falla, Poulenc and Woods and, for brilliant closing number, Liszt's exacting transcription of Wagner's Overture to Tannhäuser. Needless to add, Mr. Hofmann was recalled again and again and added many encores.

WILL ROGERS AND THE DE RESZKE SINGERS

Will Rogers and the De Reszke Singers came to town, on December 15 for a concert at Symphony Hall, before an audience that should have been larger. Mr. Rogers rambled along in his familiar monologues. The De Reszke Singers gave pleasure in folk songs, Negro spirituals and humorous pieces.

PERCY GRAINGER DELIGHTS

Percy Grainger, pianist, gave a recital, December 15, in Jordan Hall, disclosing anew the incisive rhythm, sparkling (Continued on page 43)

GILBERT ROSS

American Violinist

SCORES GREAT TRIUMPH



as soloist with the Minneapolis Symphony Orchestra, December 13th, playing the new concerto by Cecil Burleigh which is dedicated to him.

Minneapolis Tribune, James Davies, Dec. 14th, 1925:

"The young violinist plays with skill and we would like to hear him again. He has maturity of musical conception with technical facility."

Minneapolis Journal, Victor Nilsson, Dec. 14th, 1925:

"His technique is fine and his tone manly and pure. His interpretation was tenderly awake to the poesy of the second movement. In the scherzo his playing was fleet and gay and at the same time impeccably correct."

Minneapolis Daily Star, Southworth Alden, Dec. 14th, 1925:

"The son of the world's greatest sociologist was the soloist of the day. The player was Gilbert Ross. Like father like son, and so I was not surprised to find the younger Ross a very satisfying musician. He has feeling and grace and rhythm. He has understanding."

Other Press Comment

NEW YORK: "Fire and distinction, free of mannerism, deeply sunk in the music's mood and bringing it at points of climax to eloquent proclamation."—Times.

LONDON: "Reading followed excellent models and the tone was pleasant and well-controlled."—Daily Telegraph.

GERMANY: "Powerful tone, dazzling technique."—Berliner Tageblatt.

"A musician of great and austere feeling."—Leipsic Nachrichten.

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Herbert F. Peyser in the New York Telegram, Dec. 14, 1925

NEW YORK AGAIN PAYS TRIBUTE TO The Cleveland Orchestra

Nikolai Sokoloff, Conductor

Lawrence Gilman in *The New York Herald Tribune*, Dec. 14, 1925.

The Cleveland Orchestra paid us yesterday one of its welcome and too infrequent visits. These visits of the orchestra from the Middle West are welcome, first, because its conductor is a musician who is absorbed by the score that he is interpreting, to the exclusion of every other consideration—his entire lack of bunk and self-consciousness approaches the pathological. Second, because Mr. Sokoloff is an exceptionally interesting and resourceful program-maker. Third, because he has an excellent orchestra.

It is an effective combination, and it makes for stimulating concerts.

* * *

Mr. Sokoloff read it eloquently. He captured the true Sibelius as he emerges from time to time in this early music. He was applauded at the end with a fervor that was unmistakably genuine.

* * *

Mottl's arrangements of the dances by Grétry were delightfully played. Mr. Sokoloff might well have been proud of the delicacy, the finesse and grace and elegance, the lightness of touch, with which his orchestra performed the exquisite old music.

* * *

The magnificent dances from Borodin's opera (incomparably the best music on the program) were played with irresistible dash and fire. A memorable reading.

Olin Downes in *New York Times*, Dec. 14, 1925.

The performance was the fruit of very careful study and devotion to his task on the part of Mr. Sokoloff, and it brought to light everything in a remarkable score. There are always individual shades of opinion concerning tempi and emphasis in an orchestral interpretation, but the true quality of the symphony was grasped and was worthily conveyed. It was a performance which displayed musicianship on the part of the conductor and a high technical accomplishment on the part of the orchestra.

Herbert F. Peyser in *The New York Telegram*, Dec. 14, 1925.

The time is well past since this organization had need to embark upon the visit in an apologetic and experimental mood, or out of a desire to hearten itself with the chance indorsement of this grudging community. Its admirable qualities are no longer news. One of the youngest orchestras in the country, it is also one of the most superlative and may yet become the peer of any. Opinions doubtless vary upon details of Nikolai Sokoloff's conducting (though he, too, has grown and perceptibly broadened in the past few years), but there can hardly be room for differences as to his mastery in fusing and integrating orchestral material.

It is scarcely needful to dilate afresh upon the suppleness and pliancy of this instrumental body, its cohesiveness, its balance, its incisiveness and precision of attack, its unanimity and responsiveness—in fine, its shining expertness in the essential departments of executive technique. Once more yesterday the ear was wooed and the senses charmed by the limpid translucence and silken texture of the orchestral tone. There are priceless woodwinds and strings in the Clevelanders' ranks. And in climaxes the play of sonorities is like a luminous wave.

Mr. Sokoloff is still a young man, but he showed yesterday, not only by his selection of works but by the masterly way he welded his musicians into one great instrument, that he is the peer of any of our orchestra leaders of the present.

He brings his men to Carnegie Hall again on January 19, and those New Yorkers who like good music well played should make it a point to hear him.

New York Evening Post, Dec. 14, 1925.

SECOND NEW YORK CONCERT Carnegie Hall, Tuesday Evening, January 19, 1926

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CHICAGO MUSICAL COLLEGE SUMMER MASTER SCHOOL CATALOG ISSUED

The Chicago Musical College Summer Master School catalog, just issued, is one of the best gotten-up documents emanating from a school in many a day. Among members of the faculty who will teach at the summer master school of 1926 are found, in the piano department, such distinguished pianists and teachers as Maurice Aronson, Moissaye Boguslawski, Edward Collins, Max Kramm, Alexander Raab, Isaac Van Grove, and many others who have already attained local renown in Chicago. In the voice department one notices such well known names as Aurelia Arimondi, Vittorio Arimondi, William S. Brady, Gordon Campbell, Rose Lutiger Gannon, Richard Hageman, Mabel Sharp Herdian, Florence Hinkle, Sergei Klibansky, Graham Reed, Edoardo Sacerdote, Isaac Van Grove, and Herbert Witherspoon. In the violin department the principal teachers during the session will be Prof. Leopold Auer, Leon Sametini, Arnold Volpe and Maurice Goldblatt. Clarence Eddy, renowned organist, will again head the organ department. Several well known moving picture organists will have charge of the moving picture department. The viola department will be in charge of Maurice Goldblatt, Max Fischel and Arnold Volpe. The harmony, composition, counterpoint, canon and fugue departments bring forth such names as Arnold Volpe, Carl Busch, Laura D. Harris, Harold B. Maryott, Nellie Moench and Wesley La Violette. The repertoire and interpretation classes in voice will be headed by Herbert Witherspoon, William S. Brady, Richard Hageman and Sergei Klibansky; the violin by Prof. Leopold Auer and Max Fischel, and the piano by Alexander Raab and Maurice Aronson. The opera classes (repertory and action) will be in charge of Isaac Van Grove. The classes in the art of accompanying will be directed by Richard Hageman. Teachers' normal courses in piano, violin and vocal will be given by leading instructors at the school. The expression and dramatic art department will be in charge of Lester Luther. The courses for supervisors of orchestra and band music, orchestra and band ensemble will be directed by Raymond Dyorak. The public school department will be in charge of W. Otto Meissner and Harold B. Maryott. The history of music classes will be in the hands of Herbert Witherspoon. The ballet department will be headed by Libushka Bartusck, Cecile Barnett, Elma Pearl and Nellie Moench. All orchestral instruments are taught by members of the Chicago Symphony Orchestra.

FREE FELLOWSHIPS

In order to encourage talented musicians, eleven of the teachers of the summer master school of the Chicago Musical College will provide, after a competitive examination, free fellowships. Fellowships will be available with the following teachers: Leopold Auer, Alexander Raab, Edward Collins, Herbert Witherspoon, Richard Hageman, William S. Brady, Sergei Klibansky, Florence Hinkle, Clarence Eddy, Leon Sametini and Charles Demorest. For the rules and dates on which the competitions will be held prospective students should address Carl D. Kinsey, treasurer and general manager of the Chicago Musical College.

CONCERTS

During the summer master school, recitals and concerts

will take place at the Central Theater in the Chicago Musical College Building, from June 27 to July 31. The concerts will be broadcast through the Chicago Tribune Station, WGN. This feature will be of great value to professionals, teachers and others who are taking the courses in the summer master school and who appear in the concerts, as it will make their talents known not only to the public, which crowds Central Theater on such occasions, but also to the indefinitely larger radio public.

CHICAGO MUSICAL COLLEGE BUILDING

In the catalog, several pages are given to the college building and to the students' dormitories in the building, and what is said will also prove of great value to students, teachers and all those contemplating going to Chicago to study at the Chicago Musical College this coming summer.

AWARDING OF DEGREES

The certificates of credits, diplomas and degrees of the Chicago Musical College are recognized by the Boards of Education and the State Examining boards throughout the United States. Applicants for a teacher's certificate or the degree of bachelor of music must have had at least five years of experience as a professional musician. For other certificates the qualifications are fully explained in the catalog and those desirous to get the rules should write for a catalog, which devotes pages eight to fourteen to all details.

The balance of the catalog is given to biographies of the teachers in each and every department. On the last page appears an application blank for free fellowships in the Summer Master School of 1926, and, as the number of contestants is restricted to fifty, this blank should be filled out in full and returned to the Chicago Musical College as early as possible.

Palmer Christian's Interesting Recitals

The program of Christmas music which Palmer Christian gave at the University of Michigan on December 13, was a fitting climax to the fall series of recitals which he has just completed. An audience of 4,500 listened to this program, which was composed of ancient and modern Christmas music, and was an overwhelming indication of the esteem in which he is held. In the two years in which Mr. Christian has been organist of the university it has been his privilege to see a steady growth in attendance at his recitals, which is most gratifying.

When a musical following can be built up from week to week, as Mr. Christian's has, it is the very best proof that he has mastered the art of making organ recitals attractive to the public and that he is one of the organists who are making the instrument, which for so many years was not considered popular, interesting both to the professional musician and the layman.

On account of the time required to make this series so successful, Mr. Christian has been unable to fill many other engagements this fall, but has booked engagements in the near future in the following places: Soloist, Cincinnati Symphony Orchestra, December 27; at the annual convention of M. T. N. A., he is to read a paper on Modern

FACULTY

Voice, Mme. de Vere-Sapio
Violin, Victor Kuzdō (pupil of and assistant to Prof. Leopold Auer)
Piano, Information upon request.
Composition, Herman Spielter; Hedy Spielter
Orchestral Conducting, Max Bendix.
Chamber Music, Philip Gordon.
Opera, Max Bendix, Margery Morrison.
Cello, Rosolino di Maria
Piano Ensemble, Alfredo Meunier.
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STAMFORD, CONN.

STAMFORD, CONN.—The Stamford Woman's Club prefaced its literary program for the year by presenting the Brahms Vocal Quartet, which proved most acceptable to the members; and at Christmas a pageant, The Holy Grail, was given by members accompanied effectively by the High School Orchestra, directed by Clayton E. Hotchkiss.

A Christmas party was given by the Business and Professional Women's Club when Mary C. Magnell gave a charming harp recital.

The Stamford Symphony Orchestra Society, with Clayton E. Hotchkiss, conductor, gave its first concert program of the season, December 7, and thrilled the audience of 1,200, which filled the auditorium. The orchestra numbers fifty-five musicians and it was necessary to obtain only two professional musicians from out of town. Much improvement was noted over last year in tone and power of expression, also in the added confidence of the ensemble and surety with which the difficult passages were rendered. The orchestra gave four movements of Mozart's symphony in G minor; two dances from Tchaikovsky's Nut Cracker suite and three parts of the incidental music from Mendelssohn's Midsummer Night's Dream. Emily Rosevelt, soprano, was the soloist and her singing of the familiar aria from Romeo and Juliette was brilliant. She responded to an insistent encore with the Londonderry Air.

The Schubert Club season was brilliantly opened by Rosa Ponselle. Every second and fourth Wednesday afternoon since, the club members have enjoyed varied and interesting programs and on December 18 opened the series of evening concerts, when the Flonzaley Quartet was enthusiastically welcomed by a capacity audience. The Junior group of the club, under direction of Mrs. James Dashiell, was organized, October 29, with Pauline Watts, president; Virginia Quintard, vice-president, and Mary Ryle, recording secretary. At each meeting the life of some composer is studied and a program of the composer's works given by the young musicians; also a short talk on some instrument and its place in the orchestra.

The Opera Group is also active under the direction of Mrs. Frederick Wardwell, having given already in costume four operas: the Juggler of Notre Dame, Anima Allegra, Suor Angelica and Cavalleria Rusticana.

Theresa Hoyt, soprano, and Harold McCall, tenor, both soloists at the Congregational Church, gave a much appreciated recital for the B. and P. Woman's Club. The program opened and closed with a duet and each artist gave two groups of solos in a delightful manner. Lois Berchard Hedner was at the piano. Later in the season Mme. Hoyt gave a recital in Fairfield, Conn., with much success and Mr. McCall took the leading role in Princess Bonnie, with Edith Cantrell as the Princess, which was given by the same society in the Theater for two performances.

An interesting evening of music was given early in the season at Horticultural Hall by Gertrude Buttery, violinist, and Charles Connelly, pianist. The former is a pupil of Florence Sammis and the latter of Mrs. Leonard Rust.

From the studio of James Dashiell comes The Angelus Trio, composed of Anna Cohen, first violin, Gordana Salorovich, second violin, and Florence Dillaway, viola. These young ladies are preparing for public appearances. At this same studio, every Tuesday evening, open rehearsals are held by a string quartet composed of Mr. Dashiell, first violin; Harry Jackson, second violin; Chester Sudnich, viola, and Basil Plushin, cello. At a musical tea given by Mr. and Mrs. Dashiell, December 27, this quartet was heard. Other participants were, Agnes Saetre, piano, Gilbert Saetre, cello; and Anna Cohen, violinist, with Nancy Arnold at the piano. The program closed with an ensemble of fourteen young musicians.

Singing of Christmas carols occupied the attention of Stamfordites as never before. Christmas Eve a half hour of carol singing was enjoyed at the Woman's Club Auditorium. At five, a special carol service was held at St. John's Episcopal Church and at seven-thirty the four central Churches joined in a Carol Sing, under the direction of Clayton Hotchkiss. The choir of St. Andrews Episcopal Church, led by William T. Austin, sang carols in the Hospital. On Sunday Carol Services were held in all the churches. In the evening Handel's Messiah was given by the Congregational Church Choir and Quartet, directed by Berrian Shutes; and Bullard's Holy Infant by a double quartet at the Presbyterian Church under Mr. Hotchkiss, organist. The choir of the Congregational Church, under Mr. Shutes, joined with the choir of the Fairfield, Conn., Congregational Church, under Mrs. G. Grant Leonard, and gave Gaul's Holy City.

St. Louis Enjoys Francis Macmillen

The recent success of Francis Macmillen in St. Louis won him the unstinted praise of all the critics. Richard Spamer, of the St. Louis Democrat was most enthusiastic about all that Mr. Macmillen did and said "that he drew on the Bach air a luscious bow and with his steely fingers produced wondrously clear tones. In the Bruch G minor concerto he played the allegro energico with a martial flare causing that splendid fiddle of his to resound like an orchestral violin choir. The two movements of Lalo's Symphonie Espagnole, especially the rondo, revealed Macmillen's art to the full for beauty and limpidity of tone, and the climax in finished violinism was reached in Randegger's Saltellato Caprice with its strands upon strands of tonal pearls that fairly caused the stolid Oregon's air to gleam. The artist played in a way that convinced his audience that he was accomplishing the worthy feat of offering his listeners his very best."

Another May Stone Artist in Opera

Anne Judson, contralto, artist-pupil of May Stone, who sang with much success last summer with the Cincinnati Symphony Orchestra, made her first appearance in opera recently as Maddalena in Rigoletto with the Savoy Grand Opera Company at the Metropolitan Theater in New York. Gilda was sung by Hazel Price, also a May Stone artist.

THE "SOFT VOICE FALLACY"

Practising Softly Should Be Essayed Only After Full Tone Has Been Achieved—The Case of Evan Williams—A Miraculous "Come Back"—The Soft Voice Developed From the Full Tones
By W. HENRI ZAY

One of the rarest and most beautiful effects in singing is a really lovely soft voice that has not only charm, but atmosphere, depth, sincerity and even breadth and dignity. Most of the soft tones one hears in concerts are breathy and superficial, cloudy or off the key, or sound more like a whine than an expression of sympathetic charm.

So many teachers are attempting to train voices starting with the soft voice, which, they claim, can be developed into the full tone, that the inference would be that at least there ought to be many good exponents of soft singing, but where are they?

Well, then! What is the "Soft Voice Fallacy"? It is the idea that voices can be developed, starting with the soft voice. I have met in New York many poor deluded students, who have been working for several years on soft voice, who couldn't sing a decent tone or pronounce anything intelligibly, to say nothing of eloquently.

The wonder is that they are so gullible, and can be persuaded to continue such a futile course, even when their own common sense tells them that they are doing themselves no good.

It sounds plausible to say "First get the right tone softly, and then develop it up to the full tone," but it doesn't come off. They never get the "right tone," nor the "full tone." The old Italian masters did not teach that way, and none of the really great singers have been trained that way. I defy any one to name any who have.

The way to develop a voice is, first, to get a mental concept of a full, free tone, supported by a fully extended chest and torso, and finishing freely in the diaphragm area in the masque of the face. Then sing an exercise full voice, not soft; neither should it be fortissimo, but as it comes, let it speak, as full as the breath support is strong—not forcing, not shouting. Then a student has a chance to feel in a positive fashion what is taking place, and has a basis for self-criticism; so has an intelligent teacher. With the soft voice the sensation is so slight that it deceives or confuses the singer, and usually, if it doesn't pinch and squeeze the tone, it at least leaves it undeveloped and "namby-pamby."

To be sure, if one sings full voice, one must know how to direct it to the masque resonance, and keep it off the throat; then he will avoid forcing, also at the same time, he will learn to pronounce, not only the open vowels, but the closed ones as well, and still keep a round, musical tone.

The wrong loud tone, of course, ruins the voice; the right loud tone develops it. Then, when the sensation is fixed, and a standard of criticism established, begin to modulate the tone, and soon a beautiful soft voice will be found that has all the character and depth of the full tone. It will be expressive and lovely, and when a word like "deeper" is sung, it will not give the impression of acid-like thinness, or make the listener feel as if he had been pricked with some sharp instrument. When a student has learned to sing and become an artist, then he may practice softly, but it is the last thing he learns, not the first.

The career of H. Evan Williams was a grand illustration of this method. I believe I knew the man and his voice better than any other of his numerous friends. We began together in Cleveland. He came to New York, I went to London. When his voice broke down, he went home to Akron, O., and did not sing in public for three years, but worked as best he could to restore and develop his voice, and he got it in quite good condition. He then came to London, to make a new start, and establish a new reputation. He landed in London one evening, and the next morning came to see me. I was greatly surprised and let out a hearty greeting. Williams grasped my hand, looked at me earnestly and said, "you've changed!" I had not seen him for ten years, but we understood each other perfectly; he ignored commonplaces, and went straight to the fact that he had heard in the tone of my speaking voice that my whole idea of voice and expression of self had changed.

He stayed in my house for about a year. The experience was most interesting. He was singing with a production which made far too much use of the pharynx resonance, the result being a tone that was too far back, and of a hollow, chesty character. This tone is inclined to sound rather fine and big to the singer himself, but it does not carry, neither does it lead up naturally into the head voice.

RESCUE OF A GREAT VOICE

I told him that the hollow chesty tone would not do, and set to work to convince him. It didn't take long; in two weeks he had moved the voice forward, using the masque resonance instead of the pharynx, and he was getting his power and depth from his "body stretch," his own term for breath support. The masque resonance improved and invigorated his head voice as well, and made his voice even from top to bottom, which it was not before.

I took him to William Boosey, who enthused over his singing and engaged him at once for six Chappel Ballad Concerts at Queen's Hall, all that remained of the season, and that was Evan Williams' "come back" in concert.

If ever a voice wanted careful handling, Williams' did; his disastrous experience before had proven that it could not stand abuse. But there was no fooling with the soft tone with him; he went straight and strong at the full tone, putting all the post nasal resonance he could into it; soon he was modulating it so that he could reduce it to a whisper and still retain the intensity.

It improved his pronunciation, because his tone and pronunciation were in the same area. Of course, Williams had a wonderfully facile voice, he had an undoubted genius for tone; he could imitate any kind of sound, bad or good. It was a great experience to work with him, and I gladly acknowledge that I learned a lot in the process.

Williams returned to America, and when he walked into Henry Wolfsohn's office and told him that he had his voice back again better than ever, Wolfsohn said he wouldn't believe it until he heard it; whereupon Williams sang right there in the office, without accompaniment, an oratorio number; when he finished, Wolfsohn rushed forward and embraced him, and said with tears in his eyes, "Harry, we'll do it all over again." And Williams did, and more.

Williams was certainly the greatest tenor, if not singer, that America ever produced. He certainly was filled at

times with great cosmic energy and inspiration, and maybe unconsciously was an instrument through which higher forces played. This is a high form of human development, which can only be experienced by one whose daily habit it is to take in and hold, with a stretch of his body, great, deep breaths. Thus is the connection with inspirational forces established. When the forces are not active, the subject becomes human again, sometimes "all too human," but the effect of the temporary visitation remains, raising the average higher than it was before.

This sort of feeling is never developed by timid, soft-voice trainers, and it has nothing to do with the size of the voice. A small voice may have it just the same as a big one, or a lyric just the same as a dramatic. Evan Williams was a lyric voice, but how dramatic he was! Was it all accident, or gift? No; it was developed; I saw the beginning, as well as the end of his career.

I do not believe that any tenor ever equaled his performance of the recitative, "Deeper and deeper still," from Handel's oratorio, Jephtha; and this opinion is formed after hearing it sung by such famous singers as Sims Reeves and Ben Davies, who were famous for their rendering of this particular number. The anguish of the old prophet, the religious feeling and dramatic atmosphere which Williams poured into his rendition of it, were noble in the extreme.

I have heard him, at Aeolian Hall, deliver songs and arias with such inevitable dramatic fire that one felt fairly lifted out of one's seat! And recovering from this, please remember, that this was a lyric voice.

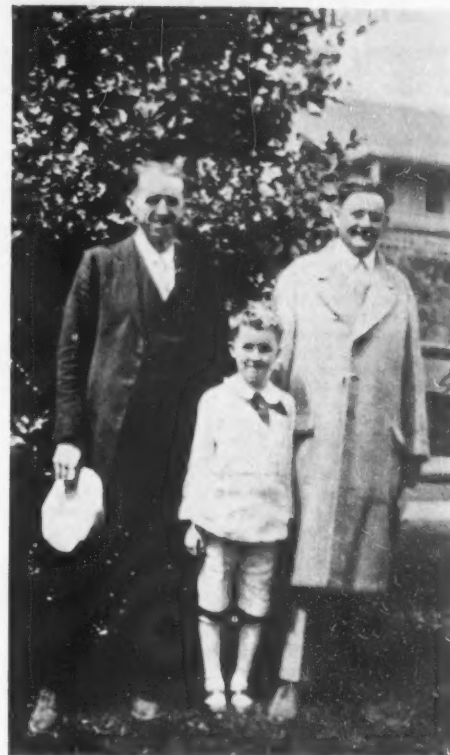
We must have more singers of this calibre, men and women; they can be developed, not by feeble, fussy humming and whining, but by full tone properly directed toward the mask of the face, tone that is full because it is free, tone that is supported by a full breath, controlled by an elastic body stretch, which keeps the throat open, and the tongue and lips free.

Through these activities the singer can become spiritually and emotionally strong; he can find himself and express himself, and become a fitting instrument to recreate the best moments of the world's best composers.

Let not the little flat chested whiners think they are artistic. Art is strong, virile, inspiring. In spiritual strength we find the greatest delicacy. The procedure is thus reversed. From the full tone develops the soft voice. Fallacy disappears, and we find truth.

Matzenauer's Vestale Role Praised

Margaret Matzenauer prefaced her opera season with successful recitals in Boston and New York, beside her participation in the Maine Music Festival, which has come to be an annual pleasure for her. After the opera, she will make her transcontinental tour, and her Pacific Coast tour, in a long series of short jumps from concert to concert. That will occupy her during the late spring and early summer. Mme. Matzenauer's operatic work began eventfully this year; on the opening night of the Opera, she took the role of Laura at one hour's notice when one of her colleagues became suddenly indisposed, and sang it superbly, and then triumphed in the role of Amneris on the following evening. When the age-old opera of Spontini, La Vestale, was revived by the Metropolitan, the role of the high priestess was entrusted to Mme. Matzenauer. Lawrence Gilman, wrote in the New York Tribune, "Margaret Matzenauer, with her always dependable musicianship, her intelligence and her natural affinity for the moods and molds of grandiose tragedy, was as



ERNEST DAVIS,

tenor, with R. H. Kendrick, director of the Philomel Club of Seattle, Wash., and Master Philip Kendrick. The snapshot was taken last August during Wayfarer Week.

obviously well cast and her singing and acting as impressive as anything we have lately had from her."

Unusual Praise for Helen Stanley

A splendid tribute was paid by Professor A. Stanley Osborn of Skidmore College to the singing of Helen Stanley after her recent appearance in Saratoga Springs, N. Y. In The Saratogian, he wrote: "Those who were fortunate enough to attend the concert heard an opera singer give a program on which there was not a single operatic aria, and observed a woman whose stage presence was as charming as her voice. It is very seldom indeed that a singer whose training has fitted her for the operatic stage dares venture to confine herself to the successful rendering of music which depends entirely upon excellence of vocalization and interpretation. From rich and startling chest to the highest head tones, the voice rings with strong and well focused resonance. Forte and pianissimo revealed that perfect command of the breath, the acquisition of which is the ambition of all earnest students of voice. This it is that reveals the artist as does no other technical quality. She proved herself equal to meet each situation with such ease that the average listener hardly realized the consummate art of it all. Saratogians who are lovers of music and appreciative of unsurpassed artistry are fortunate to have heard this great artist."

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A Voice with the Dew on It

Lillian Gustafson sang the solo part in a voice so deliciously clear and pure that it was a sheer joy to listen to it. We can scarcely call to mind, offhand, another voice today that is so bright and fresh. The very dew of freshness glistens on its tones. —I. W., New York Evening Journal.

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By Special Arrangement

PERCY RECTOR STEPHENS' SUCCESS WELL DESERVED

Percy Rector Stephens, sitting in a big easy chair in the comfortable and roomy studio that occupies the whole top floor of his house, admitted—no, not admitted, but “volunteered”—to forty-seven years, “and I have spent twenty-seven of them teaching,” he said. A superhuman and instantaneous feat of mental arithmetic enabled me to ascertain that he had begun teaching at the—for a teacher—precocious age of nineteen. No wonder he knows a lot about the voice. Back in the day of Mme. Thurber's famous National Conservatory, which had Anton Dvorak for its head, “Stevy” was studying violin there, only incidentally learning how to sing; but the influence of baseball which spoiled violin fingers and of a teacher who felt sure that a bass voice hadn't been put into the youngster's throat for nothing, he turned entirely to singing and in the years that saw the beginning of his teaching he was also busy in concert work, oratorio and both light and grand opera.

Just now Mr. Stephens is holding his annual Christmas session for teachers and singers. Of course, summer is the usual time for these special sessions and Mr. Stephens himself always has a class in the summer. Next summer he will be for five weeks, beginning late in June, with the Glenn Dillard Gunn School in Chicago, but it was his original thought to hold a similar session in winter as he felt that many teachers and singers would be glad to take a little vacation from their regular work in New York at holiday time and also profit by what they might learn there. How right he was is shown by the size of his classes every winter.

Some pupils come from as far away as Iowa, Minnesota and Alabama. This year's session extends from December 28 to January 8. The majority of the sessions are devoted to auditory lessons, occupying a whole afternoon, at which Mr. Stephens illustrates with half a dozen pupils for the benefit of the entire class. There are private lessons, too, and lectures by Mr. Stephens' assistants.

“I don't care for the word ‘masterclass,’” said Mr. Stephens, “although I had probably one of the first ones in this country many years ago. It has been over-used so much that it has been abused. Besides, the word ‘class’ seems to imply that the teacher has certain methods and, heaven knows! I haven't. Each voice is an individual problem and my duty is to eliminate what is wrong in it and help all that is right. Not only is every voice an individual voice, but the problem with each voice varies from day to day according to the physical and nervous condition of the singer. All I can do is stand on the sidelines like a football coach and, in the light of what I have learned about the game in the course of my long experience, aid the pupil to make the most of the talents that nature has given him.

There are only two things I insist upon particularly. One is freedom—by that I not only mean that the voice must be free, but that the pupil shall feel entirely free, free in movement, free in thought, free in gesture while he is singing; and the second thing is musicianship. It isn't always



PERCY RECTOR STEPHENS.

practicable, of course, for one who has so much to do as I, not only to keep his eyes on the pupil's voice, but also to coach him in the preparation of songs or operatic roles. Some of this, of course, has to be left with my thoroughly competent assistants, but were it possible I should like to

do it all myself, for voice and interpretation go hand in hand.”

Mr. Stephens could not ask for a more convincing demonstration of the success of his teaching than that offered by the singing of Reinald Werrenrath, the popular baritone, who has studied with Mr. Stephens for twelve or thirteen years all together. Mr. Werrenrath realizes that an artist is never through with his studies, and each time he comes into New York between concert tours, he goes to Mr. Stephens' studio to have his voice examined and “repaired,” as one might say.

BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—Amelita Galli-Curci and her assisting artists, Homer Samuels, pianist-accompanist, and Manuel Berenguer, flutist, appeared in concert here on December 17, under the auspices of the All Star Course (Mrs. Orlene Shipman and A. Brown Parkes), and drew one of the largest audiences that the municipal auditorium has held. The program was most enthusiastically received and the singer was recalled many times—in fact she sang as many encores as there were numbers on the program. Her generosity in this respect was greatly appreciated, as were the encore selections. Mr. Samuels played a group of solos and was compelled to respond to an encore.

The Birmingham Music Study Club celebrated Alabama Day and Federation Day jointly on December 10. Emma McCarthy, president of the club, spoke on Musical Alabama, and Mrs. George Houston Davis, president of the Alabama Federation of Music Clubs, made an interesting talk on the Ideals of the Federation. The state song, Alabama, words by Julia Tutwiler, and music by Edna Gockel Gussen, with the composer at the piano, was given. The artist of the occasion was Nell Esslinger, contralto, of Huntsville. She delighted the audience with her beautiful singing and received many recalls. Joseph Stoves played admirable accompaniments. Miss Esslinger featured songs of Alabama composers—Ferdinand Dunkley, Daisy Rowley, Matilde Bilbro—among others on her program, and responded to an encore with a charming little song of her own composing.

The Allied Arts Club celebrated Alabama Day with a splendid program, featuring music by Alabama composers. Those whose compositions were presented included piano solos by Guy C. Allen, played by Daisy Gillis, Fairfield; part song, words by Martha Young and music by Cornelia Josephine Thompson, sung by Mary Emma Pearson-Simmons, first soprano, Mrs. Ferdinand Dunkley, second soprano, Esther Miller, contralto; and May Belle O'Brien at the piano; songs by Mildred White Wallace, sung by Owen Gillespie, tenor, with Mrs. E. T. Rice at the piano.

Erin Farley, concert baritone, who formerly lived in Birmingham, was presented in recital in the Tutwiler Hotel by the Daughters of the Confederacy. An enthusiastic audience greeted the singer. He was accompanied by Albert Penn, pianist.

Beatrice Tate Wright presented piano pupils in recital.

The Birmingham Conservatory of Music is presenting pupils in a series of Saturday afternoon recitals.

The choir of the First Christian Church gave the cantata, The Messiah's Coming.

Christmas musical programs at the Birmingham churches were elaborate and beautiful. A. G.

Leslie Wins Unique Boston Tribute

After her recent appearance in Boston as soloist with the Apollo Club of that city, Grace Leslie received, in part, the following remarkable tribute in the Transcript:

“Grace Leslie was the assisting artist. The program styled her a lyric contralto. But if there is anything lyric about her, where, oh where, may one look for dramatic qualities? In plain fact, nothing more dramatic has been seen upon the concert platform of Boston for a long time than her air, l'ingrato m'abbandona, out of Meyerbeer's Prophet, and the succeeding Habanera from Carmen. Directly out of the opera they came, off the operatic stage, if you will, so vividly were they burned into the spaces of Jordan Hall, through eyes and ears to the minds of the listening and the seeing. For never has a Carmen put more of abandon, more of reckless allure, more of impudence, of keen-edged hardness, of knowing cynicism, into this song. Contempt in voice, purposed metallic timbres engraved the song upon the ear; the acting instinct flashed it as vividly before the eye. Here life is not soft and sweet—but this is Carmen! Let Geraldine look to her laurels! In like degree, all the pomp, the stagginess, the inflated bombast of Meyerbeer's long aria, Miss Leslie, with voice, with countenance, with blazing eye, projected into the consciousness of her audience. Her voice is of lovely quality; more, she seems able to use it in the service of any mood whatsoever, to lay upon it any color whatsoever, without doing violence to it, without departing from the range of good vocal technique in any way. The austerities, the deeply burning, the slowly consuming fires of the solo passages in Brahms' rhapsody were as well conceived, as well executed as the deviltries of her Carmen.”

Lynnwood Farnam Ends Organ Recital Series

The December 28 organ recital of Lynnwood Farnam, at the Church of the Holy Communion, New York, closed his series until February, when he gives four successive Monday evening Bach recitals. This Christmas week recital had on it the appropriate Christmas Postlude (Grace), Pastorale (Franck), and Adeste Fideles (Karg-Elert). These novelties, with French, German and one American. Howard R. Thatcher's manuscript Legend, made up a most interesting program, closing with Reger's big fantasia on The Reformation Hymn (Luther). The recitals have attracted large audiences, which, in the dimly lit classic old church, listened with every attention. Notable was the attendance of many prominent organists.

John Peirce in The Messiah

John Peirce, head of the voice department of the Cleveland Institute of Music, sang the solo part in The Messiah at Denison University, December 13. The oratorio was given two performances.

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N. Y. Herald Tribune:

“The excellences of her technique, her peculiar ease and fluency have already been noted here. Her manner last night seemed specially gentle and introspective. The last movement of the Schumann Fantasy and the Chopin Nocturne expressed the beauty of untroubled waters reflecting trees and sky. The applause testified genuine enjoyment.” (Dec. 10th, 1925.)

N. Y. American:

“Miss Hall combines style, skill and taste in her equipment and these qualities when

applied to a program of romantic music have the merit of appeal and engaging charm.” (Dec. 10th, 1925.)

N. Y. Evening Telegram:

“Miss Hall is a pianist of sound musical instincts and she plays well. Schumann's C major Fantasie supplied her most ambitious flight and enjoyed a colorable performance.” (Dec. 10th, 1925.)

N. Y. Times:

“Miss Hall played from but four composers, to whose works she brought bright charm and considerable variety.” (Dec. 10th, 1925.)

N. Y. World:

“She is a skilled technician.” (Dec. 10th, 1925.)

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"It was a real pleasure to hear such singing. . . . Mr. Parish Williams . . . sang in a fine free fashion."—*London Daily News*, Nov. 17, 1925.

"Parish Williams has one of those impressive baritones. The concreteness of his intonation makes an agreeable impression too."—*Berlin, Börsen Courier*, October 24, 1925.

"His normal tone is . . . grateful, . . . and his mezzo-voice is excellent. . . . His apprehensions as an interpreter are quick."—*London Sunday Times*, Nov. 22, 1925.



PARISH WILLIAMS

"Mr. Parish Williams, an admirable American artist."—*London Westminster Gazette*, Nov. 21, 1925.

"The American singer Parish Williams is indeed vocally talented and understands how to make . . . songs live."—*Berlin, Nord Preussische Kreuzzeitung*, Oct. 29, 1925.

"Mr. Parish Williams . . . sang Schumann with a warm, beautiful voice."—*London Daily Mail*, Nov. 18, 1925.

"His conception of 'Der Arme Peter' . . . was something to revel in."—*Manchester Evening News*, Nov. 17, 1925.

"His voice has power and volume His voice . . . has . . . tonal charm and sonorous resonance."—*Berlin, Signale f. d. musik. Welt*, Oct. 21 and 28, 1925.

"Parish Williams . . . with foreign songs . . . as well as German songs very well delivered sang himself to brilliant applause."—*Berlin Lokalanzeiger*, Oct. 28, 1925.

"The singer entered thoroughly into the spirit of the things he attempted."—*London Daily Telegraph*, Nov. 17, 1925.

"Schumann formed the bulk of the program, and here we had . . . beautiful singing—thoroughly contained, with a good soft legato."—*London Star*, Nov. 17, 1925.

"Parish Williams will achieve triumphs with his fine powers."—*Berliner Tageblatt*, Oct. 22, 1925.

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Words by
B. G. DE SYLVA

Just A Cottage Small

(By A Waterfall)

Music by
JAMES F. HANLEY

Piano *mf*

p *a tempo*

cresc. *ten.* *rall. e dim.* *a tempo*

cresc. *ten.* *rall. e dim.* *a tempo*

cresc.

mf poco allarg. *f* *rall. e dim.*

mf poco allarg. *rall. e dim.*

When you've wan-dered a-lone on the high-ways With the wind and the rain in your
hair, When your wis-dom you've bought As you strug-gled for naught toward the rain-bow that van-ished in air, — Then a
wea-ri-ness comes and a long-ing For a shel-ter and com-fort a-part. — And you
smile on the past That has shown you at last The de-sire that is deep in your heart: —

Refrain

2

mp *mp* *molto tranquillo* *p*

Just a cot - tage small by a wa - ter - fall, At the clos - ing of the

mp *pp* *molto tranquillo* *p*

p

day; — With some one to wait by a gar - den - gate Who will charm your trou - bles a —

p

cresc.

— way, — Be it hum - ble and all tum - ble down, If there's love to wel - come

cresc.

mp *pp* *molto tranquillo* *p*

you, — Just a cot - tage small by a wa - ter - fall Is a

mp *pp* *molto tranquillo* *p*

1. *rall. e dim.* *ten.* *a tempo* 2. *poco cresc. e rit.* *f*

place where dreams come true! — Just a place where dreams come true!

rall. e dim. *ten.* *a tempo* *poco cresc. e rit.* *f* *poco allargando*

ten. *mf* *f* *ff*

Ped. *

ARTISTS EVERYWHERE

Henry F. Seibert's Christmas music at Holy Trinity Lutheran Church, New York, December 20, included organ solos by Dubois, Buck, Gounod, Yon and Brahms, the cantata, *The Eve of Grace*, being sung by his quartet.

Marie Sundelius, who has been touring her native Sweden, has been giving some very successful concerts, especially three in Stockholm, which place she describes in a communication to her managers, Haensel & Jones as "such a gay city," full of unique places, some of which are most attractive. "The enthusiasm of a Stockholm audience, when pleased," she adds, "is something never to be forgotten. To me they are wonderful!" There were other concerts in Gävle, in Falm, in Kristinehamn, and three in Noorland, a province far to the North. Filipstad—"a darling little city, situated on a hill overlooking Lake Dagösen," as Sundelius characterizes it—was the setting for another concert; a town frequented by Swedish artists and poets and writers, and offering a vista of surpassing beauty. It was in her native Karlstad that Sundelius received her warmest welcome. Here she sang to a packed house, stirring the audience to unbounded enthusiasm, and closing the concert in a burst of light reflected from the myriad lamps of the auditorium flashed on suddenly in her honor.

Richard Crooks has been engaged for a recital in Palm Beach, Fla., on Washington's Birthday to take place in the ballroom of Joseph Riter's villa. On route the tenor will sing various southern dates already announced, and then goes to Southern California, where he sings in Los Angeles on February 28, this to be followed by a short tour of the Pacific Coast.

Bernard H. Arnold, personal representative of Anastasia Rabinoff, called at the *MUSICAL COURIER* office recently with a story of the glowing and growing success of this young dramatic soprano. She sang Santuzza with the San Carlo Company at New Orleans on December 8, with the Chicago Philharmonic under Czerwonky on December 13, gave a noon recital at Kimball Hall on December 18. She will sing in Orchestra Hall the end of January, for the Graphic Art Club; Philadelphia, February 2; with the Minneapolis Symphony, February 28; at the Capitol, St. Paul, on March 6. She has twenty or more festival engagements in the spring, after which she will sail for Europe where she will spend the summer, to return in the fall to fill more engagements, some of which have already been signed up.

Josef Szigeti, Hungarian violinist, made such an impression at his first two appearances in New York, as soloist with the Philadelphia Orchestra and in recital, that he was immediately engaged for an appearance at the Bagby Musicales at the Waldorf-Astoria, and also by Frederick R. Huber, municipal director of music in Baltimore, for an appearance with the Baltimore orchestra on March 21 next.

Ottorino Respighi, Italian composer-pianist, will appear as soloist with the Syracuse Symphony Orchestra, Vladimir Shavitch, conductor, on January 9, playing his own piano concerto which won such success at its American premiere in New York last week.

Floyd Townsley, of the de Reszke Singers, was married to Martha Strong of Kansas City on December 20. After a brief absence for the holidays, Mr. Townsley will again join the de Reszke Singers-Will Rogers combination for their second tour of the country.

Oscar Seagle, who has been teaching here for the last few months, will sing several concerts in January, starting with Memphis, Tenn., on January 2. Early in February, Mr. Seagle will leave New York for a concert tour of the middle west and south to be gone for several weeks. His first appearance will be as soloist for the Apollo Club of Minneapolis, which incidentally, is the city where he started his musical career.

Frederic Baer, appearing as soloist with the Mendelssohn Club of Albany, N. Y., is reported by the music critics of the Albany Times-Union, to have "enthralled" the Albanians. Continuing, the reviewer thus amplifies his statement: "Mr. Baer sang with great beauty of tone, exquisite poise and reserve. His singing was indeed a great revelation of the power, taste, mood, and dramatic intensity of this

remarkable artist. Many moons have elapsed since Albanians have been so enthralled by a soloist, and this distinguished singer and charming man will be sure of a most hearty welcome from our lovers of music. He sang with authority, with impeccable diction and style." Mr. Baer's other December concerts included appearances in Bridgeport, Conn., and also in Brooklyn, N. Y., as soloist with the Woodman Choral Club.

Ethel Leginska, following her appearance January 3 as conductor, directing eighty members of the New York Philharmonic Orchestra, will leave the metropolis for recitals in the west and south, playing in Saginaw, Mich., the 8th; in York, Pa., the 18th; in Evansville, Ind., the 20th; in Montgomery, Ala., the 22nd, and in Maplewood, N. J., the 29th.

Anna Graham Harris, contralto, was one of the soloists in the recent concert given by the Reading Choral Society, N. Lindsay Norden, conductor. Another recent engagement was an appearance in *The Messiah* in Elizabeth, N. J.

Richard Crooks opened the New Year as soloist with the Detroit Symphony Orchestra, singing there two performances on December 31 and January 1. On January 8 he will sing at the Biltmore (N. Y.) Friday Morning Musi-

guest conductor as well as soloist with the Bethlehem Symphony Orchestra.

David Mannes will give four orchestral concerts at the Metropolitan Museum of Art on Saturday evenings, January 9, 16, 23, and 30. These concerts are donated by John D. Rockefeller, Jr.

Ralph Angell accompanied Luella Melius in recital at Appleton, Wis., on December 14.

Mieczyslaw Münz, pianist, will give his annual Boston recital in Jordan Hall on January 8. On January 18 he gives his annual New York recital in Carnegie Hall.

Margaret Sittig was soloist with the Brooklyn Orchestral Society on December 7, playing Bruch's G minor concerto. The Brooklyn papers spoke in highest praise of this young artist's achievements.

Weyland Echols sang for the Tuesday Musicales of Detroit on December 8.

Esther Dale, soprano, gave a Boston recital in Jordan Hall, December 17.

Lewis James, tenor, sang in *The Messiah* with the Apollo Club of Chicago on December 21.

Frederick Millar, basso, was heard with the Boston Handel and Haydn Society in *The Messiah* on December 20 and 21.

Alberto Bimboni continues to be congratulated on the recent success of *The Cloud*, a choral fantasy of his which was presented by the Bridgeport Oratorio Society. Among the many letters he has received was one from Frank Kasschau, conductor of the society. He thanked the composer, not alone for the beauty of *The Cloud*, which made a distinct impression, but also for the high artistry of his accompaniments. Clayton P. Stevens, chairman of the Oratorio Society, wrote Mr. Bimboni that they were delighted with the reception given the composition and that he hoped he would not let his muse lie dormant, but again allow them the inspiration of his pen.

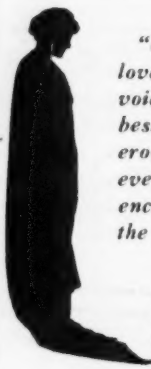
The Flonzaley Quartet closed November with nineteen engagements and eleven days of railroading, in an itinerary that included the states of Massachusetts, New York, Pennsylvania, Illinois, and Minnesota. December also was another full month, but due regard was given Christmas, which the quartet spent in Philadelphia. January bookings will include Southern territory and Havana, where the quartet will make its first visit during the latter part of the month. February opens with Palm Beach and closes with Harrisburg, Pa. In March the organization opens with its third New York concert, in artistic collaboration with Wanda Landowska, the harpsichordist. The members of the quartet will sail for Europe early in April.

Burnerdene Mason, artist-pupil of Wilson Lamb, vocal teacher of Orange, N. J., recently gave a song recital at Kimball Hall, Chicago. Judging from the splendid write-up Mrs. Mason received from the critic of the Music News, her recital was no doubt a successful one. Speaking about her art, the critic goes on to say that her voice "is truly a phenomenal one. Her first song, *Joy of Spring*, was a bit of the loveliest, most flexible soprano singing imaginable. There was a limpid trill that any coloratura would envy . . . absolute ease and pure beauty of tone. . . . Her next song, *The Captive*, has the gloriously deep, resonant tones of a luscious contralto voice. Her sense of interpretation is highly developed and her notes were unhurried moments of esthetic pleasure."

Wilson Lamb is continuing to send to the concert platform artist-pupils of high rank. Another successful one is Frederick D. Moss, tenor, who gave a song recital on December 10 at the Macedonia Baptist Church, Baltimore. His program comprised numbers by Rachmaninoff, Glazounoff, Burleigh, and other well known composers. He was accompanied by Cora Wynn Alexander.

Richard Bonelli's impressive success, since his return to this country, as a leading baritone of the Chicago Civic Opera Company, has brought him many concert engagements, which he will fill after his tour with the Chicago Opera. The latest contract to be signed by his manager, Calvin M. Franklin, is one with the Los Angeles Civic Opera Company for its season in October, 1926. The operas in which Mr. Bonelli will sing leading roles are *Traviata*, *Trovatore*,

(Continued on page 49)



*"Charming of personality,
lovely and with a wonderful
voice, the artist was at her
best. Applause that was gen-
erous and sincere followed
every number and her list of
encores was nearly as long as
the prepared program."*

The Amarillo (Texas) Evening Post
said the above about May Peterson,
soprano, formerly Opera Comique and
Metropolitan Opera Company.

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cal, this being his third successive appearance in that distinctive series.

Ignaz Friedman, pianist, has arrived in America and will give an all-Chopin program at Acolian Hall, New York, on Saturday afternoon, January 9. Later on Mr. Friedman will tour the country, making his first visit to the Pacific Coast.

Tony Sarg began a special holiday engagement of his Marionettes in Treasure Island on December 22 at the Charles Hopkins Theater, New York. Mr. Sarg's Marionettes are a great delight not only to children but also to grown-ups, a fact which has been demonstrated conclusively by the praise heard from old and young alike following these performances.

Earle Laros, pianist, appeared in Bethlehem, Pa., as assisting artist with the Lehigh Valley String Quartet, playing the Schumann quintet, Op. 44, and had a distinct success. The Times, in reviewing his performance, said that "Mr. Laros' playing was the outstanding feature of the program. He played with a fine sense of proportion and tonal beauty." Mr. Laros recently gave a group of Chopin numbers at the Easton Woman's Club concert. His group consisted of the Impromptu in F sharp, the A minor valse and three etudes, all played with ease and technical fluency. This month Mr. Laros will go on tour in the Middle West, playing with the Cincinnati Orchestra and in recital in other cities. In February he will play in the East, and on March 9 he will be



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HER BRILLIANT AND DISCRIMINATE PLAYING
—*New York Herald Tribune*

She plays with a strength of sonorous tone no less than amazing.—*Boston Herald*, Dec. 6, 1925.

Miss Ballon's playing was a display of finely attuned, poised musicianship, expressed through lovely tone, facile technic and genuine talent.—*Chicago Evening American*, Nov. 23, 1925.

It will be a pleasure to hear her again.—*New York World*, Nov. 13, 1925.

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NEW YORK CONCERTS

DECEMBER 28

Beethoven Association

Mozart and Brahms were the composers represented on the program of the Beethoven Association at its Town Hall concert on December 28. Mozart's sonata for violin and piano, in B flat (Kochel 454), was played by Carl Flesch and Ernst von Dohnanyi, a group of Brahms' songs were sung by George Meader, and Brahms piano quintet, op. 26, was played by Dohnanyi, Flesch, Salmond and Kortschak. All of these men are accomplished concert artists and they were able to blend their art nicely in the quintet—not always possible for artists accustomed to individual performance. The Mozart sonata was delightful and delightfully played. A bit thin and light sounding to modern ears, yet lovely in its way. Brahms is always a delight—for those who like Brahms. There are some who do not. There are, in fact, a good many who give Brahms their unbounded admiration and respect, but who have no love for his music. Be that as it may, the audience on this occasion evidently enjoyed the Brahms works. There was much applause.

William Murdoch

William Murdoch, British pianist, made his debut on December 28 at Aeolian Hall, playing a program which began with Bach-Busoni's Wacht Auf and continued with Bach's Chromatic Fantasy and Fugue, followed by Franck's Prelude, Chorale and Fugue, a group of Debussy, De Severac, and Ravel, and a final group of Chopin. Mr. Murdoch is large and vigorous and he played the two Bach numbers in a robust, convincing way that was impressive. The work by Franck also suited the special characteristics of his playing. Perhaps there might have been a little more mystery and poetry in some of the quiet numbers of the French group, but the vigorous closing number of Avey, Alborada del Gracioso, was done with effective virtuosity. He was at home in the Chopin group and gave an especially good account of the F major waltz and the G minor ballade, which closed his program. Mr. Murdoch has a technique that is finished enough to deserve the adjective brilliant. He plays with earnestness and conviction. After the rather over-sentimental tendency common to so many pianists of today, it is good to have someone who brings a breath of fresh, cool air into the concert room. The recital was under the auspices of Sir Esme W. Howard, British Ambassador to the United States, and the center box was decorated with the colors of Great Britain and America. A good sized audience showed its hearty approval of Mr. Murdoch's playing and demanded extra numbers.

Maria Theresa

The similarity of modern music to that of the classical period was demonstrated in the recital of Maria Theresa, dancer, December 28, at Carnegie Hall. Her opening number, Les Danseuses de Delphes, by Debussy, was identical in spirit and rhythm with the aria in D minor of Alessandro Scarlatti, which she danced in the part of her program devoted to the classical period. The two selections differ only in tonality—or at least, so Maria Theresa contends. In addition to the Debussy, she danced the Poemetti Lunari No. 5 of Malipiero and the C major Polacca of Moussorgsky, which show the optimistic folk-music spirit of the moderns. Then she danced the passionate, individualistic music of the Romantic period: Liszt, Brahms, Schubert and Beethoven. Then came the clever, somewhat lighter music of the "galant" composers: Mozart, Rameau, Loelly, etc. Finally she returned to the massive folk-movements of the classical masters, reminiscent of the moderns. Metek Volk furnished the piano accompaniments.

DECEMBER 29

The League of Composers

The League of Composers gave a program of De Falla's music at Town Hall on December 29. The assisting artists included Mengelberg, Landowska, Delaunoy, Diaz, Simmons and Bufano. There was a chamber orchestra of considerable dimensions selected from the Philharmonic. The program consisted of seven selections from El Amor Brujo, played by the orchestra, conducted by Mengelberg; songs, six of them; El Retablo de Maese Pedro, a sort of comic opera, played by marionettes and sung by the artists already listed. The "puppeteers" who pulled the strings which made the marionettes move were visible, standing on a high platform above the miniature stage, the marionettes dangling from strings held in their hands. It was all very silly and stupid. The public laughed—if it was given at a matinee performance for children it would be quite in place—but how grown-ups can take any interest in such stuff is beyond the comprehension of this writer whose only thought was that the foolish action spoiled the first rate music.

Musically, not only the opera but the other pieces as well, and particularly the group of symphonic numbers with which the program began, were of a uniformly high order. De Falla is no modernist in the exaggerated sense we have become accustomed to as a result of the efforts of the League of Composers, the International Composers' Guild and the Franco-American Musical Society. He is no more modern than Debussy, though some of his effects seem so because he has tried to infuse the spirit of Spain into them. How well he has succeeded we do not know, not knowing Spain nor its music. But De Falla is most certainly a musician of real talent. He has something to say and says it with great facility and bounding knowledge. Possibly the puppet show is traditionally Spanish, but still

one wonders why a man of De Falla's real genius should waste his time on such things. Still, on the other hand, perhaps it is not waste in view of the fact that by doing such things one gets American performances. We seem to be living in an age of sham.

This performance was a triumph for the League of Composers. The house was literally sold out—no seats to be had and many standees. A triumph for the League and a triumph for modernism. All honor and credit are due to the workers of the League who give much time and labor to the furtherance of the cause without any personal gain of any sort. Their names (executive director), Mrs. Arthur M. Reis, and (committee), Stephen Bourgeois, Louis Gruenberg, Richard Hammond, Frederick Jacobi, Minna Lederman, Lazar Saminsky, Alma Wertheim, Emerson Whitthorne and Dr. Thaddeus Hoyt Ames. Their names deserve to be recorded and remembered.

Winifred Macbride

Winifred Macbride, pianist, gave a recital at Aeolian Hall on December 29. She played a Bach-Tausig toccata

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and fugue, a prelude and toccata, by Vinzenz Lachner, the Kinderszenen of Schumann, some Chopin, Liszt and Brahms, and—John Ireland's sonata in E minor. An imposing program! Miss Macbride does not shy and weigh, and puts for herself a task that few pianists would care for. And she not only played her program, but repeated the sonata at the end for the benefit of those who wished to become better acquainted with it. It is well worth getting acquainted with. Description is very futile in music, and this critic must refrain from any attempt to say in words what the sonata sounds like. The impression was that of magnificence, the utterance of a very imaginative nature, a nature fond of color, seeking to put on paper the strivings of the mind or of the emotions for some vague beyonds, distant vistas not of earthly things, but of things purely

of the imagination. This does not mean that the music is thin. Quite the contrary, it is solid of structure, well made, brilliant, to some extent melodic. It is a work that is pretty sure to become popular in time.

Miss Macbride played this music, as well as the balance of her program, with rare force and understanding. She is a real virtuosa with a technical equipment that knows no limitations and a musicianship quite beyond the average even of concert artists. She possesses particularly a keen and unflinching sense of justice in her interpretations, never falling into the common error of overemphasizing either in delicacy or force. It is all well balanced and sane, emotionally well in check, sonority, tone color, dynamics, the use of the pedal, and so on, adjusted to the needs of the piece and phrase at hand. This is such good piano playing that it should meet with wide recognition.

Percy Grainger

Percy Grainger's orchestral and choral concert on December 29, at Aeolian Hall, attracted a large and representative audience. Mr. Grainger had the assistance of an orchestra of seventy-six players: the Orpheus Club, of Newark, N. J.; the Glee Club, of Nutley, N. J.; Erik Bye, baritone; Herman Sandby, cello, and Leo Sowerby, piano. The conductors were Percy Grainger, Frank Kasschau, and Herman Sandby.

The program, which was unique and intensely interesting, opened with Shepherd Fennel's Dance, for orchestra, by Bal-four Gardiner, a composition based upon a racy description of a rustic dance and its country-side atmosphere in Thomas Hardy's tale of The Three Strangers. It is a fine example of its composer's melodic inventiveness and manly, clear-cut mode of musical expression.

This was followed by Frederick Delius' concerto for cello and orchestra (first performance in America), played by Mr. Sandby. This is a composition in which the lyric and romantic inherent characteristics of the solo instrument are sustained throughout with never a jarring note of virtuoso display, and conceived mainly in subdued tints with masterly restraint and orchestra subtlety; a smooth succession of tender, dreamlike moods unfold, in which beauty and melodiousness reign.

Next came a group of four Norwegian folksongs from the Album for Male Voices, op. 30, by Grieg, sung by Mr. Bye and the joint male choruses. According to Mr. Grainger's program notes, the composer considered his Album for Male Voices the most important of his choral compositions; it contains some of his flights of purest beauty and embodies the very essence of his harmonic originality. The Great White Host (one of this group) was chosen by Grieg himself to be sung at his funeral.

An orchestral composition, Sea-Mood, by Herman Sandby (first performance in America), conducted by the composer, was heard next, of which Mr. Grainger says: "Sandby is to my ears the most authentic musical voice that has sounded out of Denmark. The rich warmth and sunny optimism of his music are typically Danish, while his ability to create real melodies and polyphonic harmonies that are at once highly original and frankly diatonic mark him off sharply from present-day Europe's welter of non-melodic, atonal and hyperchromatic composers. Sea-Mood reflects impressions of the landscapes of his native North Zealand (Denmark) and is nature music of great emotional depth."

Natalie Curtis was represented by a group of four Negro folksongs for male voices. Mr. Grainger says of this composer: "Natalie Curtis possessed unsurpassable prerequisites for the supremely difficult task of noting down such quasi-improvised part-singing as that of the negro spirituals—firstly, by reason of her penetrating human sympathy with all primitive art; secondly, because of her exquisitely developed musical ear. The contents of these volumes (carrying as they do, such emotional and technically instructive messages to both layman and student) should not be enjoyed merely as examples of local color to be performed exclusively by negro singers, but should take their rightful place in the cosmopolitan anthology of the world's totality of folk-music to be sung and known by musicians of all races everywhere."

The closing number was Leo Sowerby's concerto for piano and orchestra in F major, with the composer playing the solo part. Of this work one finds the following in Mr. Grainger's program notes: "The Sowerby piano concerto is full of its writer's always very genuine musicality, with an engaging and typically American flavor of vitality in its gay sections, of sensitiveness in its slow movement. On the technical side it evinces a delightful characteristic that we have learned to expect from Sowerby's works for whatever combinations; an almost Berlioz-like exception facility for extracting from each instrument, or group of instruments, those sounds most truly native and suitable to it."

Mr. Grainger conducted the opening number with authority; also Delius' cello concerto, and Sowerby's concerto, while Mr. Kasschau led his choruses, and Mr. Sandby conducted his orchestral work Sea-Mood.

DECEMBER 30

Adam Kuryllo

Adam Kuryllo, Polish violinist, gave a recital at Aeolian Hall on December 30. He played Cesar Franck's great sonata with fine technical facility and justice of expression, Mendelssohn's hackneyed concerto with brilliant technical display and not a little warmth, several of his own compositions and arrangements, a Romance by Stojowski which was well liked, and other pieces of an agreeable nature. The recital was well attended and the artist was greeted with the applause he so fully deserved.

Iliff Garrison

Iliff Garrison, American pianist, who has played throughout the west with so much success, gave his first New York recital in Chickering Hall on December 30. Mr. Garrison offered a program that demanded much pianistic skill, as well as the artist's adaptability to variant mood. He gave evidence of fine style, excellent technique and a response to the

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requisites of contrasting selections that was most satisfying. Particularly outstanding was his Chopin group, including three etudes, the G flat valse and the ballade in G minor. Mr. Garrison's interpretative ability was herein proved to the satisfaction of all, and, judging by the enthusiastic applause which succeeded the final number of the group, the audience was warmly appreciative of his splendid musicianship. He was forced to return twice for encores following its conclusion.

Mr. Garrison's opening numbers comprised the Paganini-Schumann A minor Caprice, op. 3, No. 1, and the Bach-Busoni prelude and fugue in D major. In both Mr. Garrison displayed complete mastery of the keyboard. The final group was most interesting, including three Debussy selections, two of Moussorgski, Ibert's Cortège of Balkis and Hutcheson's arrangement of The Ride of the Valkyries.

DECEMBER 31

New York Philharmonic

The feature of the Philharmonic concert at Carnegie Hall on New Year's eve—repeated on New Year's afternoon—was the first appearance in America of the Italian composer-pianist, Ottorino Respighi, and the first public performance by him anywhere of his pianoforte concerto. Mr. Respighi has a liking for the ancient modes of the church. His Concerto Gregoriano for violin has already been heard here and the principal theme for the first number of his concerto is a fragment of a Gregorian chant. Also the concerto is in the Myxian mode, which is, in simple words, the diatonic scale with a whole tone between the seventh and eighth notes. Happily, Mr. Respighi did not allow himself to be handicapped by all the religious solemnity which he threw about his composition. Oftentimes he jumped the traces and let in a little of the color and warmth of his native Italy. The work is a little bit too long and seems rather aimless at points, but, on the whole, it is pleasant to hear—which should be the aim of all music. Mr. Respighi is not a piano virtuoso but played with the intensely inter-

ested feeling that a father might be expected to have for his child. Mr. Mengelberg gave the utmost pains to a proper presentation of the orchestral part. The concerto was preceded by Schumann's Manfred and followed by the Strauss tone poem, Also Sprach Zarathustra, a performance that was very painstaking on the part of Mr. Mengelberg, in fact perhaps a bit too painstaking and deliberate. There was great applause for Mr. Respighi, Mr. Mengelberg and his men, all of it thoroughly deserved.

Fulton-Fowler Joint Organ Recital

Ellen Fulton, Fellow American Guild of Organists and also Licentiate Royal A. M. (England), and Katharine Fowler, organist at the Central Presbyterian Church, Washington, D. C., differ as much in their organ playing as in their personalities. If the first demonstrated her steady control and classic leanings in Bach, Brahms and Buxtehude (as well as in moderns), the latter showed dash, brilliancy and temperament in Franck, Vierne, Jepson, and much charm in her playing of Delamarter's Carillon, with its distant bells, which quite won the audience in Miss Fowler's playing, while musicians present were especially admiring of the thoroughgoing and high-class performance of Miss Fulton. Playing largely from memory, each displayed understanding of the big instrument, and each received due meed of applause. Lynnwood Farnam, their teacher, closed the recital, which took place at Town Hall on New Year's eve, by playing the Two Sketches, in D flat and C major, by Schumann; everyone posted in organ music knows that no clearer technique, no more admirable playing on the king of instruments is heard, both England and America having sounded the Farnam praises.

De Seguro-Piza Artistic Morning

The next to last Artistic Morning at the Hotel Plaza offered a novel program that found much appreciation from the large audience. Prince A. Obolensky opened with the romanza from Simon Boccanegra by Verdi, revealing a serviceable basso voice of good quality which he employed with taste in the matters of production and interpretation.

In a later group of songs by Lully, Rubinstein, and the popular Song of the Volga Boatmen he increased the favorable impression made.

Maria Muller, one of the most valuable of the younger sopranos of the Metropolitan, elected to sing the Dich Theure Halle from Tannhäuser, in which she charmed her listeners with the beauty and clarity of her singing and her unassuming manner. Schubert's Who is Sylvia? and Grieg's I Love You were the high lights of her group of songs.

J. Rosamund Johnson and Taylor Gordon, those remarkably skilled interpreters of Negro spirituals, aroused the audience to great heights of enthusiasm several times during the morning. Their voices are of fine quality and blend beautifully, and they sing extraordinarily well. Didn't My Lord Deliver Daniel? Singing wid a Sord in My Han' and Witness were three numbers that "quite stopped the show."

JANUARY 2

Florence Austral

Olga Samaroff, who was scheduled to give a recital at Carnegie Hall on January 2, being unable to appear, Florence Austral, dramatic soprano, took her place. It was her first New York appearance and served fully to confirm the reputation she brought with her from abroad. She has a big, beautiful voice of wide range and capable of great expressiveness and intensity of feeling which she uses generously. She has also the power of subduing her voice, one might say of veiling it, lending it a color exactly suited to some of the Strauss songs and the old English airs. She scored a brilliant success with her audience, and sang several encores. She was accompanied by Myron Jacobson.

Roosevelt Recital

The first of the series of Hotel Roosevelt recitals opened auspiciously on Saturday afternoon, January 2, with a capacity attendance. The varied program presented by a Chamber Music Orchestra from the New York Philhar-

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monic with Willem Mengelberg conducting, featured Wanda Landowska as soloist. Bach's concerto in D minor (1714-1788) for harpsichord and orchestra, Mozart's Larghetto in B flat for piano and orchestra, and Haydn's concerto in D major (1732-1809) for harpsichord and orchestra were the compositions interpreted, all with consummate skill and musicianship. Mme. Landowska, at the harpsichord or piano, was mistress of every nuance and phrase and impressed with her magnificent art. Under the direction of Mengelberg, the orchestra lent authoritative background to the music pictures which she so ably painted.

The second of the series will be given on January 15, with Elly Ney pianist, Tamaki Miura, soprano, and the Hart House String quartet. These concerts are under the management of Beckhard & Macfarlane, Inc.

Edwin Swain

The first New York recital by Edwin Swain, baritone, was given and attended by a good sized and appreciative audience on January 2. That it was enjoyed is entirely due to Mr. Swain for it was truly an artistic treat, both from the viewpoint of the choice of unbackneyed selections and musicianly rendition. Mr. Swain's vocal equipment is of a light baritone. The program opened with an old classical group including Secchi, Carissimi and Beethoven, followed by a group of French songs, but the choicest was the German lieder. The Brahms Minnelied and the Strauss Die Nacht were two exquisite gems of artistry. There was a flow of tones which were warm and unbroken and the singer is sensitive to the emotional element of his songs, having also the possibility of fine shadings. Not the least of his assets is fine diction, which was particularly noticeable in this group. He encored with the Schumann Widmung, taken at a quicker tempo than is usual but none the less effective. His closing English group—the Crow by Templeton Strong, Helriden's Sea Rivers Song, Kennedy Fraser's Ushas (a Brahman hymn to the dawn) by Holst and Hageman's Happiness—again displayed his individual taste, and he had to grant three encores at the close, the Song of the Flea being among them, which proved to be a good choice for, while it is declamatory, its range is within that of this baritone's and at no time were his tones hollow. Mr. Swain is essentially a concert artist, and he should go far on the road to fame in that capacity.

JANUARY 3

Hugo Kortschak

Hugo Kortschak gave a violin recital in Aeolian Hall on January 3, presenting a non-backneyed program comprising: Sonata in F major, op. 6, Enesco; Sonata in E major (for violin alone), Bach; Poem, Griffes; and Tzigane, Ravel. Mr. Kortschak, who is a thorough master of the instrument, played his program with intelligence and musician-ship. Few violinists can interpret the works of the old masters as does Mr. Kortschak, which his playing of the Bach sonata revealed, and as for his playing of the Enesco sonata, as well as the Griffes and Ravel selections, he disclosed an insight into the meaning of the modern school which made his performance highly interesting. His tone, technique, and intonation leave nothing to be wished for, and his work was sincerely applauded by an audience of good size. Bruce Simonds assisted at the piano.

Hulda Lashanska

Hulda Lashanska, soprano, returned to a New York concert stage last Sunday, after an absence of several years, as soloist in the fifth of the Wolfsohn Sunday concert offerings. She appeared to excellent advantage in a rather lengthy program, international in its variety of opuses and composers, that provided a wide range for her ample faculties. She possesses a glorious, golden voice, that she employs with fine taste and considerable flexibility. Its richness and depth made a deep impression upon an audience which at several points held up the progress of the program with prolonged applause. The songs were all excellently sung but several highlights were provided in a dainty Canzonetta by Loewe, Handel's Ombra mai fu (from the opera Xerxes, unfamiliar to most of the audience), Gretchaninoff's queer and shadowy Over the Steppe, and the famous aria from Louise (Charpentier), Depuis le jour. This last, especially, betrayed an artistic maturity, emotionally as well as vocally, being sung with careful regard for the dramatic proprieties which nevertheless were never permitted to mar the tone structure. A Tchaikowsky and Strauss group, forming the second portion of the program, was well received, especially Richard Strauss' tragically beautiful Ruhe Meine Seele, which called for a particularly difficult bit of vocalism in the closing measures.

Frank La Forge, at the piano, was a sensitive and skillful assistant. As a graceful compliment to her accompanist, Mme. Lashanska concluded her program with two dainty bits by La Forge—By the Lake and To a Messenger. She was unusually generous in responding to the applause, singing no less than eight encores during the course of the performance, including Annie Laurie, which she sang to her own accompaniment.

Cortez' Second Aeolian Hall Recital

Leonora Cortez, young American pianist, who has won the sincere appreciation of her audiences in New York, Chicago and Boston, and who was given an exceptionally warm reception by the press, will appear in her second New

York recital in Aeolian Hall on January 11. Some of the expressions used by the music critics in defining Miss Cortez' work are "that she is a pianist of uncommon talent and accomplishment and that there can be no question of her musical endowment," and also that "she has both individuality and a forceful manner of expressing it."

METROPOLITAN PRESENTS

LA CENA DELLE BEFFE

(Continued from page 5)

it was,—by Umberto Giordano, without the slightest doubt the worst composer who ever attained fame in the operatic world. There was a little show of musical invention in his first work, Andrea Chenier. Since then, each following score has been increasingly bad. Yet, he has two distinct successes to his credit, Fedora and the present opera, and another half success, Mme. Sans Gene. Why is this? Because he has an infallible eye for a good libretto, a tremendous feeling for stage effect, and talent enough to write music that, while banal and commonplace to the nth degree, successfully underlines the emotional reactions of the libretto and never disturbs. There is not a single phrase of the music of La Cena Delle Beffe worth remembering and yet it is one of the most effective, interesting and thrilling operas presented in years. This was due on Saturday not only to the extraordinarily fine libretto of Benelli, who has taken his own play and condensed and coarsened it with



GIGLI,

who scored a tremendous success last Saturday as Giannetto in the Metropolitan Opera production of La Cena delle Beffe.

Dalossy as Lisabetta. She is not good enough either as singer or actress to do justice to her important scene with Ruffo in the third act. The nine other small roles were competently performed.

CREDIT TO SERAFIN

To Tullio Serafin, conductor, goes considerable credit for the success. He did all possible to make the score inoffensive, emphasizing whatever merits it had and skillfully covering as much as he could, its multitude of defects. The orchestration is occasionally apt and effective, though there is, as always, in Giordano that constant overuse of the strings playing in unison in their high registers; and it is one of the noisiest scores ever written. The ears ache with brass and kettle-drum by the time the afternoon is over.

There is neither chorus nor ballet. The scenery, by Josef Urban, is excellent, especially the great hall of Tornaquinci with its banquet table in the first act, a beautiful picture of old Italy. The stage management, as far as the principals were concerned, was doubtless due more to themselves than to the stage manager, for it was above Samuel Thewman's level.

The opera was a huge popular success and it deserves to be, for whatever the faults of its score, it is tremendously effective as drama, especially with such a cast as it had. There were scenes of unbridled enthusiasm at the end, with repeated recalls and shouts for Gigli and Ruffo. Score one more for Signor Giulio Gatti-Casazza!

Rochester Opera Company to Travel

Vladimir Rosing, director of the Rochester American Opera Company, supported by some of the principal artists of that organization, begins a tour of western Canada at Vancouver on January 11. All of the performances will be in English and the repertory will include operas nearly all of which have already been given by the Rochester company at the Eastman Theater in that city, including Martha, Pagliacci, Faust, and Cavalleria Rusticana complete, and scenes from Carmen, Boris Godunoff, Rigoletto, and Eugene Onegin. The performances will be complete as to text and dramatic action, but the ensemble will be dispensed with and the settings will be simple in character. Mr. Rosing will himself sing the title role in Faust and Canio in Pagliacci.

The tour includes seventeen performances in Vancouver, Victoria, Lethbridge, Calgary, Saskatoon and Winnipeg, and the supporting artists are Cecile Sherman, Mary Silveira, Ednah Richardson and Margaret Williamson, sopranos; Brownie Peebles, mezzo-soprano; George Fleming Houston, basso; Allan Burt and Donald McGill, baritones, and Charles Hedley and Phillip Reep, tenors. Emmanuel Balaban will be musical director and conduct the performances. The tour will be under the direction of Ida Wilshire at the Vancouver end and C. W. Walker at Winnipeg.

Bimbini Pupil Wins Success

Clarence Boxhill, a scholarship student of the Master Institute of United Arts, where he is studying with Alberto Bimbini, was one of the soloists in the concert given recently by the Schola Cantorum in Carnegie Hall, New York. Mr. Boxhill was awarded the scholarship at the Master Institute after trials held at the beginning of the season. He is a Canadian by birth, and possesses a lyric voice of much beauty and richness.

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master hand to suit the operatic stage, but also to the magnificent performance given it at the Metropolitan.

The story, made familiar through The Jest, need not be repeated here. It deals with the brothers Chiaramantesi, Neri and Gabriello, and Giannetto Malespini, all three of whom seek the favor of a famous Florentine courtesan, Ginevra. Giannetto revenges himself for an insult put upon him by the Chiaramantesi brothers, bringing about a situation in which Neri stabs his brother, Gabriello, in the chamber of Ginevra under the impression that he is murdering Giannetto.

THE SINGERS

The role of Giannetto was entrusted to Gigli; Neri fell to Titta Ruffo; the other brother, a small part, to Angelo Bada; while Frances Alda was the Ginevra. Such singing as Gigli offered is rarely heard on the stage of the Metropolitan, even from him. In superb voice, he was able to extend himself to the full as the composer had offered him opportunity after opportunity to sing high notes with full power and then in contrast to do such exquisite mezza-voce singing as he showed in the second act. There are no regular arias, but the performance was frequently interrupted by applause when the tenor had finished some unusually well sung phrase. The role seemed as if it were almost meant for a dramatic tenor. One was anxious for the beauty and smoothness of Gigli's unique voice if many such roles fall to him. His acting, too, has increased in dramatic worth and he gave a convincing picture of the Florentine gallant.

The real "fat" role of the opera is that of Neri and in it Titta Ruffo was nothing short of astonishing. His voice sounded as if rejuvenated. It had all the strength and most of the beauty of fifteen years ago. It is a gorgeous organ and he used it supremely well. With him and Gigli together, the Metropolitan walls re-echoed to such singing as they rarely hear. But it was as an actor that he towered above everything. When Ruffo's voice deserts him, he can still continue on the dramatic stage if he will stick to such roles as that of Neri. He was uncanny in his suggestion of strength and rudeness, and his final scene, where he goes insane, was gripping in the extreme. It was a rare portrait added to the operatic gallery and called forth round after round of applause.

Mme. Alda was the Ginevra. This is a negative sort of part and rather short, appearing in but three scenes and having little positive to do in those. All the other parts were subsidiary. The next in importance fell to Ellen



BEATRICE MACK

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Anna Fitziu Interviewed

Anna Fitziu, American soprano, who is now filling many appearances with the Chicago Civic Opera as guest artist, was recently interviewed by a representative of this paper in her apartment at the Congress Hotel. The writer's visit was due to the fact that Miss Fitziu had called up the Chicago office of the MUSICAL COURIER in order to register a complaint as to the reason why only a few of her notices had been published in her advertisement.

"You left out of my advertisement many nice remarks Mr. Moore wrote about me in the Chicago Tribune after my appearance as Desdemona in Othello and quoted Maurice Rosenfeld twice—once correctly and the other time



Photo © Elgin

ANNA FITZIU.

not so—as what was written in the Chicago Herald-Examiner under the signature of its musical editor, Dr. Glenn Dillard Gunn, was credited to Mr. Rosenfeld. You know we artists have very good friends and some of them must have felt badly, thinking perhaps, that the Chicago Tribune and its musical editor, Edward Moore, and the Chicago Herald-Examiner and its music critic, Glenn Dillard Gunn, were not favorable to me, but on the other hand, they were most eulogious. I don't think that either Herman Devries of the Chicago Evening American, nor Karleton Hackett of the Chicago Evening Post were quoted at length. Their reviews should have appeared at length."

We permitted Miss Fitziu to deliver her speech uninterrupted, then saw our chance to answer laughingly: "My dear Miss Fitziu, if we were to publish all that was said about you, you would have had to contract for two double spreads, so how in one page did you expect us to run what took columns in the daily papers." Miss Fitziu, who is a charming woman, smiled and said: "Then, I forgive you. What can I do for you?"

"Grant us an interview."

"Willingly. What shall we talk about?"

"Of your coming creation in Cadman's new opera, The Witch of Salem."

"Oh, that's a secret. I hope the opera will be a great success and I am delighted with my part. Speaking about Cadman, did you know that he is writing music to one of my poems?"

"What? Are you a poetess?"

"Wake up, young man, don't you know that several of my lyrics have inspired some of our best American composers? Don't you know that Mana-Zucca has written several songs to my lyrics?"

We looked ashamed, but thought best to be frank about it and answered: "No, we did not know anything about those songs." Then Miss Fitziu gave us the names of several well known American composers who have been inspired by her muse.

"Would you like me to recite some of my poetry?"

"It would be very gracious of you to do that." Then Miss Fitziu read us the following verses which are to be put to music by Cadman and which are entitled I Know Death:

I know Death well!
When the moon shines down,
Making lace shadows on my face as I sit at my window
I know Death!
When I hear the strains of the music we both love in days that
are passed
I know Death!
When I come across a flower pressed flat and crisp in my bible,
I know Death!
I know Death so well that when it beckons me with its grim
fingers,
I shall enter the door of its vast home with a smile on my lips.
I know Death! I know Death well!!

"Very fine poetry, Miss Fitziu, but a little sad."

"Oh, you want something funny?" Then she recited poetry about Mumps and Love, a very funny little limerick, which we understand has been put to music by Mana-Zucca. A splendid number for an encore or for vaudeville.

"I have twenty-eight other poems," said Miss Fitziu. "Would you like to hear them?"

We said we would but we had already been in Miss Fitziu's apartment longer than we had anticipated, longer than her sister had wished, as several times she had to assure the writer that neither she nor her sister had had anything to eat.

"Well," we said to Mrs. Kellogg, one of Miss Fitziu's sisters, "we will listen to one more, then will let you go to dinner." We listened to another beautiful number about love and moonlight, a poem which has also been taken by an Eastern composer.

"Why don't you have your poetry published, Miss Fitziu? You certainly have a message to deliver and you do it well."

"Perhaps some day, but for the present I am only an amateur writer. I do it for the love of it, but if you think I might win a little recognition and can help American musicians with my poetry, nothing could give me more pleasure."

Then we asked how she enjoyed her stay with the Chicago Civic Opera and she answered: "Very much; everyone has been very nice to me, starting with the press, the public, my colleagues and the management. I am very happy. By the way, Dr. Gunn was wrong when he said: 'She sang better than I have ever heard her sing during the fourteen years of her career.' No, Dr. Gunn, not fourteen years, only ten. You know in the life of an artist four years is quite a little to subtract, but much more to add. Ten years ago I was here with the company, not fourteen. I am touchy on that subject; make it ten because that's right. If we would not object to fourteen, then some one else would say twenty-four shortly, so stating ten years at this time will put everything at the right date."

Time had flown so quickly in the company of the young women that the writer had permitted the interview to last much longer than he thought and it was only when coming down the lobby of the Congress that he realized he had been one hour and a half talking with Miss Fitziu, when he had intended to remain in her company only for ten minutes. He quickly ran to a telephone booth to get Miss Fitziu and apologize, but her sister laughingly said: "Anna just went down to her dinner. She was famished and I am going down now, too, so good bye."

Griffes Trio Explains Its Name

The Griffes Trio, which draws its popularity largely from the fact that it features three major artists on one program, namely—Lucy Gates, soprano; Olga Steeb, pianist, and Sascha Jacobinoff, violinist—is about to go forth upon another of its long tours, now an annual event. Another well



ALBERT MEIOFF,

Russian violinist, with his prodigy pupil, Oscar Shumsky. Mr. Meioff had his master, Leopold Auer, hear this child play and Mr. Auer declared that he possessed extraordinary talent. (Photo © Gutekunst.)

known name is likewise appurtenant to this thriving trio, it is that of Charles T. Griffes, after whom it was named. It is quite certain that this distinguished American, who died so untimely a few years ago, is not yet as famed as he is entitled to be, for out of every ten places that the Griffes Trio plays six are sure to ask why it is called "Griffes"—and who is "Griffes?" But inasmuch as the trio at all times includes at least one composition by Charles T. Griffes on its programs in tribute to his genius, he too can speak for himself at these concerts, and with authority.

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McCORMACK'S NEW YEAR'S PRESENT TO THE WORLD

Broadcasts Old Favorite Ballads and a New One That
Proves a Hit

A New Year's present for the world—that is a large order, but one that was fulfilled to a considerable extent on last Friday evening, January 1, 1926. The gift was an exchange of radio concerts, one in London and one in New York. If



© Strauss-Peyton

JOHN McCORMACK,

principal figure in the world wide radio concert broadcast from New York on New Year's night.

you lived in London, you had to sit up late to hear the New York concert, for when it began it was already long past midnight across the water, and if you lived in New York, you had to have rather an early dinner to hear the beginning of the London concert. It started with the ringing of Big Ben sounding midnight in London when it was only

seven o'clock over here, but at that you couldn't have heard Big Ben. Atmospheric conditions being bad, it was only half an hour later that the first music from London was picked up by the station of the Radio Corporation of America at Belfast, Maine, and then it was nothing more important than the playing of the orchestra at Covent Garden, which during its off season from opera becomes a dance hall, and also music from Ciero's restaurant. The station 2 L.O. at London sent it to station 5 XX in Daventry, from which it came on to Belfast. Belfast sent it to the Radio Corporation at VanCortlandt Park, New York, and from there it was passed on to WJZ at Aeolian Hall and then rebroadcasted. To make the circle complete, London listened in on WJZ and WGY (Schenectady) and heard its own program rebroadcasted back.

When the English concert was over the American concert began under the auspices of the Victor Talking Machine Co., with a list of attractions such as have never before been assembled for one radio program; and the artists sang and played for the largest audience for which any artist had ever performed. WJZ, through which the concert was broadcasted, was hooked up with seven other stations—WRC, Washington, D. C.; WGY, Schenectady; WBZ, Springfield, Mass.; KDKA, Pittsburgh; KYW, Chicago; KFKK, Hastings, Neb.; KOA, Denver, and KGO, Oakland, Calif. Radio experts estimated at least nine million persons in this country listened in and probably another three million abroad, for it was not only heard in London and Paris, but also through Great Britain and France and in South America as well.

The clou of the program came toward the end. When it was a mere ten o'clock in New York, though already three in London, those two splendid artists, Lucrezia Bori and John McCormack, sang. Reception was superb at the time. Each artist sang solo numbers and then joined in a duet; and to conclude the program, Mr. McCormack sang two or three of his popular numbers. One was Mother, My Dear, an old McCormack favorite; another was Irving Berlin's latest waltz song, Remember; and for the third, he sang for the first time over the radio the brand new song he has just taken up and which bids to become as great a favorite as the many ballads which have preceded it and which have been associated so long with the McCormack name. The announcer said that it was Just a Cottage Small, words by B. G. DeSylva and music by James F. Hanley. It was, of course, brand new to practically every hearer, as it has only been off the Harms press for a month or so, but it turned out to be a simple, straight ballad number, having that peculiar, indefinable element of appeal, both to the heart and to the ear, which so few among the thousands that are written turn out to possess. To Mr. De Sylva's appealing little tale, told in verse, of the weary wanderer on the highways who yearns for "Just a cottage small by a water fall at the closing of the day," Mr. Hanley has set a straightforward tune that is as appealing as the verse. It is one of those tunes that the ear takes in at the first hearing and retains. It need not be said how much its value was enhanced by the impeccable way in which Mr. McCormack sang it—one verse, the chorus, a short orchestra interlude and then the chorus repeated, and every word as under-



HELENA LANVIN,

mezzo-soprano, who will give an interesting program at Aeolian Hall, New York, on the evening of January 25. Walter Golde will assist Miss Lanvin at the piano.

standable as if the listener were within ten feet of the singer. Incidentally the Victor Orchestra, which had already played the song when McCormack made the record a short time ago, provided a perfect accompaniment.

And when it was all over, John McCormack spoke into the microphone just a few words of New Year's wishes, his voice plainly vibrating with emotion at the thought of the millions to whom his message went.

Omaha Music Notes

OMAHA, NEB.—Christmas was celebrated in the churches here with a Yule musicale at the Trinity M. E.; an organ and choir program by the North Side; Handel's Messiah by 125 voices of the First Methodist Choir, and Christmas Story in Song and Picture at Westminster Church.

An early candlelight service was given at the First Presbyterian Church by the Lincoln A. Capella Choir, under the direction of John M. Rosborough, dean of the college of music at the University of Nebraska.

Street railway company employees of Omaha and Council Bluffs have formed a band of thirty-five members which is planning weekly concerts.

A NEW STAR IN THE PIANISTIC HEAVENS

LEONORA CORTEZ

Duplicates Her European Successes in
New York and Chicago

AMERICAN PRESS REPORTS

"In a line to become one of the lionesses of the season."—*New York American*, December 3rd, 1925.

"Finely woven balance, refined restraint, impressive emotional equipment."—*New York Sun*, December 3rd, 1925.

"Not for a long time has New York heard so gifted a pianist as Leonora Cortez. She made a sensationally successful debut."—*Musical Courier*, New York, December 10, 1925.

"A young pianist, a commanding one, and equipped to present herself in the small list of those artists in whom a beautiful style of playing is equally matched with a beautiful style of thought."—*Chicago Daily Journal*, December 15, 1925.

"When she comes to us again it seems probable that there will be many more to greet her, for she has significant gifts and attainments."—*Chicago Herald and Examiner*, December 15, 1925.

"It was a very interesting and enjoyable experience, for finding a new pianist with something worth while to offer is always a welcome and not an ordinary musical adventure."—*Chicago Evening American*, December 15, 1925.

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Kubey-Rembrandt photo

"At once disclosed herself as an artist of distinguished gifts."—*The Chicago Daily News*, December 15, 1925.

"She has both individuality and a forceful manner of expressing it."—*Chicago Daily Tribune*, December 15, 1925.

"A delightful player, of genuine musical feeling, individual viewpoint and the technique to express what is in her mind."—*The Chicago Evening Post*, December 15, 1925.

EUROPEAN PRESS REPORTS

"In the pianistic heavens a new star is shining."—*Lokal Anzeiger*, Berlin, October, 1924.

"A triumph without precedent. She who is able to do this must be counted among the very first pianists living."—*Muenchener Zeitung*, September 25, 1925.

"What struck me most is her unbelievable virtuosity."—*Het Vaderland*, Amsterdam, October 1, 1925.

"The delicacy of her touch and the neatness of her execution were admirable."—*London Times*.

MISS CORTEZ WILL BE PRESENTED IN A SECOND NEW YORK RECITAL AT AEOLIAN HALL, MONDAY EVENING, JAN. 11

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HAROLD SAMUEL HOLDS UNIQUE POSITION AS INTERPRETER OF BACH

Hailed as the Greatest English Bach Player of Today—Has Enjoyed a Most Interesting Career—To Begin American Tour in February

There is nothing so dangerous as the superlative in describing an artist. Whether one confines the superlative to a certain country, to a certain instrument or to a certain school, one is bound to have one's opinion challenged, because opinions differ completely when they are concerned with matters of taste. Yet I am sure that, in England at any rate, one use of the superlative is not going to be challenged, namely the statement that Harold Samuel is the greatest



HAROLD SAMUEL

English Bach player, returning for a second American tour.

English Bach player of the day. And to say that to say a great deal more, for there is no country in which the Bach revival so completely pervades musical life, and where public and critics so pride themselves on their knowledge and love of Bach. To be the best Bach player in England, therefore, is much like being the baseball champion of America or holding the ski-jumping record for Scandinavia.

Indeed, Harold Samuel has established a "record" for Bach playing in Europe. About three years ago he startled musical critics by the announcement of a whole week of Bach, i. e., six big Bach programs to be played by himself. He performed this prodigious feat annually for three consecutive years, varying his program, of course; and in the course of these nine concerts he has given authentic readings of pretty well all the worthwhile piano literature of Bach. This performance, as a memory feat alone, stands by itself.

More important than the feat itself is the fact that he managed to make it interesting and enjoyable to the mere "Man in the Street." He fascinated his audience by revealing an incredible variety of moods and emotions; he spread a musical picture book before them, the wealth of which in colors and shapes made them forget that one man was responsible for it all. Never have I seen an audience more genuinely enthusiastic, eager—in short, enjoying itself. For to Samuel, more than to any one man today perhaps, is due the exploding of the idea that old Bach is dull or dry. He can't be either, provided you hear Bach and not somebody else.

It is because it is genuine Bach that Samuel's Bach is so wonderful. In order to show you Bach, and not a caricature or a mere shadow picture of Bach, you have got to have a technic that can get the insides out of the music without disturbing the outer crust. It is a kind of black art, without which you can't expect to get the "fun"—the poetry, the drama, the music—out of this maze of notes. Given a Samuel, who does nothing to the music but unravel it, without "coloring" it, or turning it into musical history or science, Bach is easy to understand; a most communicative old gentleman, a modern, a universal.

If, therefore, Samuel played nothing but Bach, his mission in America would be justified. But he is an all-round pianist of great power and versatility, a man whose strong, closely knit frame, so expressive of his whole solid, genial personality, is a guarantee of reliability and success. I have heard him play a new concerto for the first time in London—a concerto which apparently nobody liked,—but for ten minutes or so there was the most extraordinary ap-

plause. The stupendously brilliant playing of Samuel had made people forget that they did not like the work; though afterwards they did remember it!

Harold Samuel is one of those eternally youthful people whose looks belie their age. The facts that he was born in 1879, that he made his London debut in 1894, and that for years he has been a professor at the Royal College, are almost incongruous. Yet the authority with which he "professes" his art can only come with age and experience. Samuel was a pupil of Dannreuther and Sir Villiers Stanford at the Royal College and also had some lessons from Albeniz, Spanish composer-pianist. But the quality that makes his playing at once so sympathetic and impressive—intimate and monumental at the same time—he could have learned from no one but himself.

Samuel plays, of course, with all the orchestras, and on all the "recognized" occasions in Great Britain, as one of the country's great artists. He has toured South Africa as well, and last year made his first visit to America, at the invitation of Mrs. Coolidge, to play at the Berkshire Festival. Between his innumerable engagements he has found time to write a number of songs, which are published, and a comic opera. His first real American tour opens in Philadelphia on February 12.

Berthe Erza in Novel Program

PARIS.—One of the early recitals of the season was that at the Salle des Agriculteurs, by Berthe Erza, a dramatic soprano known in America, where she sang for several

years. She had the assistance of a chamber orchestra directed by Piero Coppola. The program was of special interest, containing Chanson Perpetuelle by Chausson with accompaniment of piano and string quartet; Three Poems of Stephan Mallarmé, set by Ravel with accompaniment of piano, quartet, flute and clarinet; Le Bestiaire by Poulenc, with quartet, flute and bassoon, and the Fifty-first Cantata of J. S. Bach with piano, quartet and trumpet. Mme. Erza has a voice of unusual power and beauty and a splendid command of vocal art. Z.

The Schillings Case in Parliament

BERLIN.—On December 15 the case of Schillings' dismissal as Intendant of the State Opera came up before the Prussian Diet, and the Kultusminister Dr. Becker had to defend himself for his attitude in the matter. Becker to a large extent repeated the charges which he had made before, namely, that although Schillings was a fine musician, composer and conductor, he was, nevertheless, unsuited to manage the business end of an opera house; further, that he was very extravagant and gave in much too easily to the demands of the ensemble. The reactionary members of the assembly, although they are really not in sympathy with Schillings, tried to make the Intendant's dismissal a political issue against Becker, whom they would like to see ousted. In this they have not been successful, however, and Becker and his associates will undoubtedly all be able to keep their positions. According to all signs, a compromise between the Minister and Schillings will finally be effected, although Schillings will probably not return to his post. C. H. T.

G. D. Brillhart Goes to Arizona

PHOENIX, ARIZ.—The Arizona School of Music, Shirley Christy, director, announces the engagement of G. Davis Brillhart for the head of the piano and theory departments.

NEW YORK CRITICS UNANIMOUS MARCEL SALZINGER

Baritone

SCORES EMPHATICALLY WITH INCREASING EMPHASIS IN
THREE NEW YORK RECITALS

1924

Too seldom have local music patrons an opportunity to hear so gifted and polished a singer. His voice met all the requirements of a diverse and difficult program.—*New York American*.

He sang naturally and with admirable breath control. All of his offerings were thoroughly imbued with musical feeling.—*New York Evening Telegram*.

The singer displayed a voice of resonant quality and power, expressively controlled.—*New York Times*.

Mr. Salzinger has a voice of great natural beauty, and a decided gift for interpreting songs.—*New York World*.

1925

Mr. Salzinger is an artist who knows how to use his voice. He sang naturally and with admirable breath control. All of his offerings were thoroughly imbued with musical feeling, and he displayed a range of dynamics and pianissimo worthy of high praise.—*New York Herald*.

... gave unstinted display of his generally good power as a singer. ... showed much skill in the treatment of sustained phrases and his diction was a source of pleasure. His fine voice and good legato were features in Schumann's Mondnacht.—*New York Sun*.

... sang with ample reserve of resonant tone, and whose regard for style was early shown in Schumann's Moonlight and a pair by Loewe.—*New York Times*.

... showed a voice of ample power and a generally smooth and very agreeable tone. There was distinct style and taste in his singing, marked by skill in phrasing and expression.—*New York Herald Tribune*.

1926

... It was a pleasure to listen to a singer who knew his business as thoroughly as Mr. Salzinger did. His fine, well trained baritone was placed at the service of knowledge, intelligence and emotion. Thus in the Italian songs he sang with the flowing ease, the liquid production of an Italian, infusing his phrases with Southern warmth, and in the aria from Don Carlos pouring them out with telling dramatic fire. He treated the Brahms and Franz Lieder with restraint, infusing them with an inner glow of romantic idealism. It was this power of changing his style according to the nationality or temperament of his composer that made Mr. Salzinger's recital so interesting. ... his voice was beautiful and his powers of modulation remarkable. ... —*New York Times*.

It was good to hear last night in Aeolian Hall a baritone without posing and straining, interpret the words as well as the tunes of a recital program. ... With his voice he painted word pictures that were more than mere musical interpretations. ... gave a recital of exceptional merit.—*New York World*.

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CHICAGO HERALD AND EXAMINER, THURSD

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DECEMBER 17, 1925.

Applause on Farewell Appearance

HIGH TRIBUTE TO A FAVORITE

Coloratura Sings a Tri-
umphant Good-By to Chi-
cago Civic Opera.

BY GLENN DILLARD GUNN.

M^{ME.} LUELLA MELIUS repeated the triumphs of her previous appearances at her farewell with the Civic Opera last night. The public would not permit her to finish "Una Voce Poco Fa," the aria which the genial Rossini wrote to introduce the heroine of "The Barber of Seville" to her listeners. Every cadenza was the signal for applause. Every o-



Mme. Luella Melius, chestal inter-lude an occasion for earnest hand clapping. The prima donna could hardly take advantage of the necessary breath pauses and hope to finish the aria.

American opera-goers seem to demand of the singers they elect to popularity first a certain quality of voice which, for want of a more definite word, must be described as sympathetic. They object to the hard brilliance that the Latins prize and cultivate. They want a soft, warm sonority and care relatively little for volume. Mme. Melius seems to fulfill the ideal, as did Galli-Curci when first she captured the favor of American music lovers.

SHE has, too, all the facility any coloratura can boast and quite the best trill to be heard at present. So it happened that last night's gathering took her to their hearts. Even the musicians find her a satisfying artist. For her technique is the servant of beauty rather than of display, and she still further proved her taste and intelligence by interpolating in the music lesson scene, not the usual nineteenth century anacronisms favored of coloraturas, but a lovely old Italian piece rearranged by Weckerlin and provided with far too sturdy an orchestral accompaniment, one adds with regret. I hope she keeps the number, but gets some one to reorchestrate it for her in eighteenth century style.

COLORATURAS have this advantage, or it may be, and often is, disadvantage. They thrive and flourish in competition with the opera in which they appear. Their art is by its very nature an artificial addition to the lyric drama. "Lakme" is the one exception to this rule that occurs to me at the moment and I hope to hear Mme. Melius do it some day.

THE DAILY NEWS,
DECEMBER 17, 1925

MELIUS BIG HIT IN "BARBER OF SEVILLE"

Star as Rosina Well Sup-
ported, Is Acclaimed by
Auditorium Audience.

BY MAURICE ROSENFELD.

What distinguishes Luella Melius' particular vocal accomplishment is undoubtedly her very even and rapid trill. And again last evening in her singing of the music of Rosina in Rossini's opera, "The Barber of Seville," which was repeated by the Chicago Civic Opera company, this special feature of her coloratura deserved unreserved praise. It was not alone her trill, however, that made her singing enjoyable; she has also great flexibility, and her scales are smooth and clear. If we find that there are some high tones that are not accurately poised on the pitch, that there is not as much warmth as in other voices, there is a very smooth and musical quality in the voice, especially in the mezza-voce passages.

She made a big success, and in the lesson scene, for which she sang the "Capinera" arranged by Weckerlin, she received rousing applause from the audience.

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DECEMBER 17, 1925.

Melius Sings a Rosina That Is Different

Achieves Another Success
in Final Role Here.

BY EDWARD MOORE.

Luella Melius' third and final great success with the Civic Opera company last night—it was Rosina in "The Barber of Seville"—was that almost unthinkable thing, a slight variant on the Rosinas who have preceded her. For Rosina is well set by tradition. One romps through a rôle of vivacious comedy; one sings pretty tunes full of greatly difficult display passages; one delivers recitative dialogue lines at the speed of a drum roll.

That is usually enough. When, like Mme. Melius, one has a voice whose tone caresses like the feel of velvet; in fallibly agile dexterity in the use thereof, a trill as accurate as that of a keyed instrument, a likable personality through all that she does, it is more than enough. Mme. Melius did more than that, more even than holding her own against a cast of great and highly specialized artists.

It is a matter chiefly of historical interest that Rossini composed this opera for a mezzo-soprano Rosina. For the greater part of the opera it makes no difference. The soprano Rosinas merely transpose their solos, and all is well. But in certain passages all is not well. The long, concerted second act finale is too low for a soprano. For years I have had a mild wonderment as to just what Rosina's part was in this rapid fire song combination. Until last night I never knew, but then I heard some of it, not all, but probably more than half. In that fraction Mme. Melius' voice floated across with a distinguishable melody. Considering that she classifies as a high soprano, also that in the performance of a dozen or more previous Rosinas I had never heard so much as a note, there is reason for the statement a few weeks ago that her voice is evenly developed from top to bottom.

For the Lesson scene she introduced an uncommon song. It is "La Capinera," an old Italian piece, arranged by Weckerlin, with a cadenza with flute and a perilous high note at the end. It was quite a pleasing hit, much better than "The Carnival of Venice" or Proch's Variations, fully as good as the "Mignon" Polonaise, and nearly as good as the Shadow song from "Dinorah."

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 Devoted to the interests of the Piano Trade

NEW YORK JANUARY 7, 1926 No. 2387

Hello, 1926! A happy and prosperous musical year to you!

A critic should have opinions, but not be opinionated.

It is reported that Kurt Schindler, conductor of the Schola Cantorum, is about to accept the position of director of music in a new moving picture theater.

The orchestras from Boston, Cincinnati and Philadelphia are welcome visitors to our town this week. New York trusts that it extended the proper neighborly welcome.

If anyone has business with us on Saturday afternoon, January 9, please call at seat P1, Aeolian Hall, where we shall be listening to Ignaz Friedman giving his first concert in America for two seasons and playing an all-Chopin program. That's one of the things we never miss if we can help it.

Fortune Gallo's San Carlo Company is pursuing its annual way about the country, welcomed at each stopping place with the enthusiasm always accompanying its performances. The New Orleans season in November was unusually successful from every standpoint and a notable individual success was that of Josephine Lucchese as Lucia.

A dispatch from Paris says that the "Aged Widow" of the late Camille Saint-Saëns, famous composer, is contesting his will in the Paris courts, as he disinherited her in favor of a niece, Mme. Valentine Nussy-Verdie. This will be a surprise to many, who had always supposed him a bachelor. Indeed, Baker's Dictionary says "Saint-Saëns never married." Nor do any of the other reference works consulted mention a marriage.

Music and literature, sister arts, have once more joined hands in loving union. Irving Berlin, Father of Jazz, even as George Washington was the Father of His Country, was married on Monday, January 4, at the Municipal Building, New York, to Ellin Mackey, distinguished contributor to The New Yorker. The genial, kindly City Clerk, Michael Cruse, pronounced the ceremony in a husky voice, not because he was filled with emotion, but because his voice is always that way. Musical, literary and artistic circles are highly pleased at this latest love match.

It is rumored, however, that telegraphic circles are something else already yet.

Olga Samaroff, the new music critic of the Evening Post, is proving that she can write as well as she plays the piano—and that is some compliment, as the MUSICAL COURIER office boy would say.

The Perkins copyright bill is back in Congress. This is the bill over which so many hearings were held last winter and which has aroused so much bitter contention between manufacturers of rolls and records on the one hand and composers and publishers on the other. Unless they can be brought to see eye to eye before the committee in charge holds new hearings, the quarrel of last year is likely to be repeated.

How dramatic critics to whom occasionally falls the tasks of covering something musical, love that word "waltz." The Evening Post's writer told about the lovely "waltz" melody in George Gershwin's piano concerto; the erudite Mr. Woolcott called the hit tune of the same composer's Tip Toes a "waltz." Nothing of the sort, boys, nothing of the sort. Just to start with, remember a waltz is always in three-four time.

Charles Wakefield Cadman seems to have gotten into the steady swing of turning out American operas. The Washington Opera Company announces the production of a new work by him, Daoma, to be included in the civic spring music festival planned for here. It is, as usual with Mr. Cadman, an Indian story, and the book is by Francis La Fresche, an Omaha chief, which makes it unanimously all-American. If Daoma cannot be prepared for the spring festival, Director Edouard Albion of the Washington Opera Company promises it will be included in next year's plans.

It is good news that Max Rabinoff intends to revive the short lived Stony Point Vocal Ensemble which appeared only once in New York for a special presentation at the Metropolitan, but in that appearance proved itself one of the best choruses ever organized. With a nucleus made up of members of the former Ukrainian Chorus and with many fresh young American voices added to them, especially in the women's section, it was a far better chorus in tone quality than the original Ukrainians, and Professor Koshetz has done wonders with it in the short time it was organized.

The MUSICAL COURIER correspondent at Helsingfors writes that a national pension of 100,000 crowns was conferred upon Jean Sibelius, Finnish composer, on the occasion of his sixtieth birthday early in December, and that this pension, at present exchange, is ample to support him suitably, even were there no fees for the performance of his compositions or royalties from their sale. Under the circumstances, it might be worth while for the American committee which has been formed here to "relieve" him, to spend whatever funds it may collect nearer home and to "relieve" somebody who really needs to be relieved. The Finnish nation has shown proper pride in taking care itself of its native genius.

Arturo Toscanini has selected for his first program with the New York Philharmonic Orchestra on the evening of January 14, an unusual list of compositions, so unusual in variety and juxtaposition that they are worth reprinting here. Beginning with the fourth Haydn symphony (The Clock), he next offers the novelty, the first performance here of Respighi's Pines of Rome; then, after intermission, comes Sibelius' The Swan of Tuonela, the Siegfried Funeral March and Euryanthe's overture. This is as good an example as we have ever seen of the sure-fire program. It will show off every angle of conductor and orchestra and cannot fail at least at some point to please every musical taste. It is well balanced and cleverly varied. It is evident that Toscanini has not lost his cunning while in Italy.

Arnold Schönberg has remained silent for almost two years and produced nothing new since his Serenade and his Piano Suite, op. 25, while his Orchestral Songs, op. 22, are even now unperformed but will shortly be heard in Germany. Speculation being rife as to Schönberg's recent activity, the MUSICAL COURIER is in a position to reveal that he has almost finished a Septet for three clarinets, three strings and pianoforte, a fact unknown even to Schönberg's closest friends. He has also begun work on a new string quartet, conceived as a string trio with "concertante" solo violin, and is occupied with the orchestration of chorale preludes of Bach, two of which are already published. Schönberg's next surprise will be a venture into the realm of the a cappella chorus—his first one since writing his chorus, Friede auf Erden.

LIGHT MUSIC

We seem to be living in a curious age. If there is any effort anywhere to be "big" in matters of art it is certainly not very obvious. It does not jump into the eye or the ear. It is not on every tongue, a household word. Perhaps somewhere there are unknown composers who are doing big things, but where they are and who they are we profess not to know. All that we see is cleverness, lightness, foolishness, fun-making, queer-ness, forced originality, smallness of soul.

Not only have the composers turned their heads away from anything serious and genuine, but many artists have done the same. The biggest of them, those one would expect to uphold the traditions of the art, are willing and ready to play and record into permanency music of the most popular and flabby nature. Nothing is too bad for the artists to play and record. What the public wants the public gets, and pays some of the finest of artists huge sums to give it to them.

Is there any harm in all that? Well, there is a general tendency to let things slide. "It will be all the same in a thousand years" seems to be the slogan of the day. "Why worry? We know we are unworthy, but what harm does it do." This seems to be the general attitude. Was it so in the past? Only the profound student of the history of ethics could answer that question, but we, in our ignorance, profess to doubt it. We do not believe that Bach and Beethoven and Brahms would have used their art for such purposes. We cannot believe that the great artists of a generation or two ago would have been willing to use popular music in their concerts or, had records been possible at the time, to have made records of music for which they, as artists, must have nothing but contempt.

There was a day—it seems almost impossible to believe it, but it is really a fact—there was a day when there was a clear dividing line between the classic and the popular. We have heard musicians harshly condemned because they permitted themselves to cross this line, because they permitted themselves to descend below the line of what was serious and classic, to enter into the domain of the popular. Yes, as a joke, among themselves, but in public, never! They would have felt themselves to be unworthy of the art which was their vocation.

In all America, the Beethoven Association seems to stand alone as a firm and inflexible patron of that which is real, and that only. The Beethoven Association does not permit itself to give light music. There may be a few individual artists who feel the same way about it. We have no intention whatever of making any sweeping statements as to present-day artists. But the shame of it is that any real artist should step down to the popular either for the sake of financial gain or for the sake of easy fame or notoriety.

What has become of greatness? Composers the world over are turning out jokes or monstrosities. There is scarcely a single one, not even Richard Strauss, who had his day of greatness, who seems to be striving with might and main for the expression of serious and noble emotion! And this attitude reflects itself not only in the art of some artists, but has reached the conductors as well. While we do still hear Bach, Beethoven, Brahms, Wagner, Tchaikowsky and others of the really great, we are just as likely to hear modernisms and musical jokes that can have for their basis no real veneration for art, no real nobility of thought or emotion.

No newspaper writer (alas!) can do anything to stop the march of events. No matter how much or how vigorously one may write, the world will go on its own proverbially careless way. The world, being made up of small minds and small souls, is quite irresponsible.

But with the composers and artists it is another matter. There was a day when the great composers and great artists would have been willing to suffer from almost any privation rather than stoop to the popular level for success. The great artist and composer in those days were really uplifters. Wagner, the most striking example of all, was but one of many who felt that it was their vocation to bring art to higher levels.

It is about time "something was done about it." That is easy to say. Mark Twain remarked that it was "about time something was done about the weather." However, it really is time something should be done about it. The question is, what?

We pause for reply.

VARIATIONS

By the Editor-in-Chief

(Scene: a Western city. Personages, a local musician, and Rene Devries, general representative of the MUSICAL COURIER.)

Local One—"I have a complaint to make against your correspondent here."

Devries—"What is it?"

Local One—"She does not mention my name in her letters to your paper."

Devries—"What do you do that you consider entitled to mention?"

Local One—"I am a teacher and my pupils give recitals. Sometimes I play at them myself."

Devries—"It seems to me that I have seen your name in the MUSICAL COURIER."

Local One—"Oh, yes. Your correspondent used to write about me when she first came here."

Devries—"Are you a subscriber to our paper?"

Local One—"No."

Devries—"How do you know you were written about in it?"

Local One—"Friends used to tell me and then I would buy the paper."

Devries—"To read what was written about yourself?"

Local One—"Yes."

Devries—"And at other times you did not see the MUSICAL COURIER?"

Local One—"No."

Devries—"Therefore, if your friends were not on the watch to keep you posted about the mention of your name you never would buy the MUSICAL COURIER?"

Local One—"I suppose not."

Devries—(Coughs).

Local One—"Do you think it ethical for your correspondent to leave me out of her letter altogether?"

Devries—"Certainly. She is so ethical that she brings about a distinct financial loss to the MUSICAL COURIER. Think of the revenue we would gain if she wrote about you every week, thereby leading you to purchase a copy of our paper each time."

Local One—"I never looked at it that way. But look here, the MUSICAL COURIER mentions nearly every week persons in this city who are not nearly as important musically as I am, but they happen to be subscribers."

Devries—"How do you know they are mentioned nearly every week?"

Local One—"I well-I-er-when I don't buy the MUSICAL COURIER I read it in the waiting room of my neighbor in the studio building."

Devries—(Coughs).

Local One—"Do you think I ought to be omitted from your paper?"

Devries—"Do you subscribe to any music paper?"

Local One—"No. The others send me their paper for nothing. Why can't the MUSICAL COURIER be sent to me for nothing?"

Devries (after coughing)—"We couldn't afford that."

Local One—"If your correspondent doesn't mention local people what is she here for?"

Devries—"She is here in order to be bombarded with circulars, news items, pupils' programs, and tickets for pupils' concerts by individuals like you; she is here in order to use up pen, ink and paper writing about you; she is here to go out in all kinds of wind and weather, and to spend carfare, attending the performances of your pupils; she is here to employ her time and talent in writing about you; she is here to buy postage stamps in order to mail to New York what she has written about you. And do you know what the New York offices of the MUSICAL COURIER are for? They exist for the purpose of paying rent and receiving that notice about you, handing it to an editor whose time is paid for, who hands it to a copy boy whose time is paid for, who takes it to a distributor at the press whose time is paid for, who takes it to a linotyper whose time is paid for (and he sets it up on a machine and with leaden type which is paid for), who gives the type to a boy whose time is paid for, who makes a proof of the matter and passes it to the proofreader whose time is paid for, and then carries the type to the man who puts it into forms whose time is paid for, who calls for a boy whose time is paid for, and there it is printed on white paper and with ink which is paid for, and then bound into pages by men whose time is paid for, and then corrected by editors whose time is paid for, and distributed all over the world by the post office which is paid"—

Local One—"Hold on. I see the point. I'm no blockhead. If all the musicians were to act as I did, and there would be no subscribers and no advertisers, there would be no music paper to write about us. On the other hand, if all of us subscribe we in-

crease your circulation by that much and spread our own fame in corresponding degree."

Devries (too astonished to cough).

Local One—"Please put me down as a subscriber."

Devries—"I would prefer you to let your subscription go through our correspondent here. She gets a commission on the subscriptions from her city."

Local One—"I'm glad to know that. I'll see that others beside myself subscribe, too. I don't mind telling you the truth now. I used to buy the MUSICAL COURIER every week to look for mentions of my name and I know many others here who do the same thing. Of course if I knew that my name was to be mentioned in every issue I probably wouldn't buy the paper at all after awhile."

Devries—"Do these papers which are sent to you for nothing mention your name frequently?"

Local One—"Oh, yes, but I don't especially value those mentions."

Devries—"Why not?"

Local One (after deep thought)—"I imagine it must be because I don't have to pay for those papers."

Devries—"Thank you. I set out to teach you something, but instead I have learned much from you. Godbye and good luck."

We take this opportunity to thank our many well wishers who covered our desk so generously with holiday greetings, and we reciprocate heartily all their compliments of the season.

Rubinstein's once popular D minor piano concerto, an ingratiating and lively work, and at one time an indispensable number in the repertory of concert pianists, faces a little flurry of revival this season. Josef Hofmann played it recently in Cleveland, and Ellen Ballou will use it at her Metropolitan Opera House appearance (Sunday night concert) at no distant date.

And Cleveland, O., heard (December 17 and 18) the resuscitation of Mendelssohn's violin concerto, performed by Mischa Elman. That masterpiece has been neglected unduly of late. For what it represents, Mendelssohn's facile, finished, and lovely piece of writing has no equal in the literature of the violin. Probably, never will have.

The recent zero temperature in New York did not affect the warm enthusiasm which our audiences always display at every New York concert. The conclusion must follow that no bad concert ever takes place here.

Amy Lowell, the late poet, left an estate of \$809,644.52. "And I have been called 'the poet of the violin,'" remarked Max Rosen, plaintively.

Headline in the Morning Telegraph of December 23: "Editor Stays Out of Jail." The jury probably brought in a verdict of "Not Guilty—but don't do it again." Slippery fellows, those editors.

"Isn't it remarkable about Leo Ornstein?" writes J. P. F.; "where is he, and what is he doing? So much talked about a few moons ago, and now apparently in the discard." For the matter of that, what has become of Stravinsky, the hero of last season?

Europe and the coal strike being well on the way toward peace, the only remaining lack of concord and harmony is to be found now in ———. (Fill in the name of the modernistic compositions you like least.)

The late Frank Munsey had a mania for journalistic mergers. With all due respect to his memory, we are breathing a sigh of relief, for we always had feared that he might take it into his head to combine the MUSICAL COURIER with the War Cry, the Salvation Army newspaper.

From the Morning Telegraph of December 27: "Princess Marie Jose, daughter of the King and Queen of Belgium, enters a competitive examination in the Belgian School of Music. You guessed it. She won." Not that the Morning Telegraph is trying to insinuate anything.

Olga Samaroff, the pianist, now has nothing more to fear. She has just become the music critic of

the New York Evening Post. Mme. Samaroff, by the way, not only is an excellent pianist, but also a thorough musician and highly cultured woman, with especial leanings toward literature, languages, history, and aesthetics. We are not familiar with her pen prowess, but if it equals her abilities in other directions, the critical guild of this town will be augmented by a noteworthy member.

Oh, say, can you see the American composer beginning to come into his own? Here is William J. Henderson writing in the Sun of December 26:

Henry Eichheim's Chinese Legend is worth a hundred such compositions as Stravinsky's Symphonies for Wind Instruments or piano concerto. Furthermore, Deems Taylor's Jurgen and George Gershwin's piano concerto, with all their faults, are infinitely more important, not merely as expressions of American artistic thought, but as musical compositions without consideration of race or country, than dozens of the things which have been hurled at us from abroad in these barren years since the war transformed Europe into a region of opportunists.

Recently at a party it was said that there were far more piano than violin recitals, and the discoverers set out to investigate the cause. They finally agreed that violin recitals are far more expensive than the others. "Why so?" some one asked Carl Flesch, who was present. He replied: "It seems that in spite of our best efforts we violinists do not seem to be able to get Stradivarius and Guarnerius to finance our concerts, either wholly, or in part." (This is a jest that should make piano manufacturers frown darkly.)

Orpheus was melting the stones with his music. "Damn it," he remarked, "and no newspapers to make a front page story of it."

We hope the proposed higher telephone rate will go into effect. It may help to discourage those who call up this office to ask:

"When did Caruso first sing at the Metropolitan?"

"Is Jeritza's voice considered better than Rethberg's?"

"Do you spell Hofmann with one or two n's?"

"Where does Mischa Elman live?"

"Is Toscanini to return to the Metropolitan?"

"Has Heifetz ever been married?"

"Could you get me Paderewski tickets in the first row?"

"How can a student make a living while studying?"

"Is it true that Maestro X. ruins the voices of all his pupils?"

"When did Patti die?"

"How many children has Schumann-Heink?"

"Who is the greatest singer (or pianist, violinist, cellist, conductor, or composer) in the world?"

"Will you come to my pupils' recital?"

"Why didn't I get my MUSICAL COURIER this morning?"

"How old was Richard Strauss when he composed The Blue Danube?"

"Could I have a MUSICAL COURIER of March 6, 1884?"

"I read what you wrote about Parsifal. How do you get that way?"

LEONARD LIEBLING.

HOW TO LIVE LONG

That music has the power to prolong the life of those dealing therewith will be both pleasing and surprising news to the profession. A conscientious statistician with much spare time at his disposal has recently proved it by facts. If we take his word for it, only seventeen out of one hundred ordinary mortals live to see their seventieth birthday, whereas with the great composers of all nations the two figures show a relation of no less than 36 to 100. The industrious Viennese gentleman has taken the pains to investigate the age of thirty-six of the world's greatest composers and found that only twelve out of the thirty-six died before reaching their fiftieth year. Franz Schubert beats the record for short-livedness, having died at the age of thirty-one. Bellini lived for thirty-four years, Mozart for thirty-six, Bizet for thirty-seven, and Nicolai and Mendelssohn for thirty-eight years. Chopin and Weber died at the age of forty years, Herold of Zampa fame at forty-two, Hugo Wolf at forty-three, Schumann at forty-six, and Donizetti at forty-nine. Only three world famous composers, according to the Viennese statistics hound, lived more than eighty-years: Cherubini, who died at the age of eighty-two; Auber, who became eighty-seven years, and Verdi, who established the record of eighty-eight years brimful of musical activity.

HACKNEYED PROGRAMS

A young musical enthusiast has written the *MUSICAL COURIER* the following letter, which, to say the least, is interesting:

To the *MUSICAL COURIER*:

In expressing my indignation and protest against a certain deplorable aspect of musical endeavors in our country in the sections removed from the great centers of art and music, I feel that I am not only voicing my own feelings but also those of a great body of music lovers all over the United States.

I have reference to the low opinion held by many artists and musical organizations of the tastes of concert-goers who yearly pay out millions of dollars with the fond expectation of not only hearing music of real worth and depth but also of extending their musical life by hearing new works that are worthwhile.

An artist or organization possessed of the least sign of sense never fails to expend the very last ounce of effort to provide for hearing in the great centers like New York, Boston and Chicago, programs of the highest order possible, and always liberally supplied with fine music either entirely new to this country or music that has been little heard but greatly deserving of reintroduction. This great care in program making is made worthy in most cases by extremely thorough and painstaking rehearsals and by performances as nearly satisfactory as possible with ability and talent at hand. This is all to the good fortune of those lucky enough to live in or near these great centers. I have never been to these great cities but have gathered these facts from a long and careful study of musical journals and papers.

But now I will write from personal experience. I live in Birmingham, which is a great distance from the great musical centers of the East. About one dozen musical programs of major importance are given here each year and I do not miss more than one each year. I am a young man with only a grammar school education, a library of four-hundred phonograph records, a five-year experience of steady concert attendance, and no small amount of reading to my credit on the subject of musical compositions, musical artists and reviews of music performed the world over. A large part of this reading has consisted of a weekly study of the *MUSICAL COURIER* over a period of several years. This bit of self-revelation is not in the interest of myself but is set forth to bear out the observation that if one with so little knowledge and experience in musical matters as myself can plainly discern a glaring fault in the musical world it must be all the more apparent to the music lover of profound experience and must be vastly more painful to behold. And now to the heart of the matter with which I am concerned!

Musical appreciation engendered and encouraged by the phonograph led to several years of concert attendance. All heard within that time was extremely interesting for the reason that each concert revealed music I had never heard before. All was well. By and by, however, I began to hear certain pieces over and over and they began to become tiresome. It began to dawn on me that several years in the world of music had apparently exhausted the list of pieces that were considered suitable for my benighted city, and that I would hereafter be obliged to content myself in the main by numerous repetitions of familiar numbers, broken once in a while by something new and interesting.

Now a great deal of this music was shallow, insincere or lacking in depth and substance, or founded on no idea worthy of attention or respect. In the case of such music proof was not long withheld that "familiarity breeds contempt," and the problem ever present with me now is whether I should pay good money and spend my time listening to programs containing such "contemptible" music or deny myself the occasional chance of hearing something new or some old numbers good enough to bear repetition.

I am possessed of at least a slight inkling of the vast store of great music from which the musician may choose and I know that composers are working hard each day to add to that store. The singer of songs and the player of instruments must live, and, if he is worthy, should be well rewarded. There are countless thousands of people who will not listen to great music or new music, but if my own humble experience and my own tastes truly represent the music lover who loves and wants music fifty-two weeks each year and who hates sham, cheapness and cowardice in concert making, then the musician has cruelly misjudged the caliber and the tastes of the average music lover who waits impatiently for the short musical season in his own town or city far from New York, Boston and Chicago.

The musician worthy of the name dislikes to play cheap, obvious music. He wants to play great music and he wants to be bringing out something new or something little heard. If he would have that opportunity he must have the courage to play what he believes to be worth while. He must sing the songs that go straight to the heart and arouse the profound emotions that for a while reveal the world as a place of great beauty and light. From his voice or his instrument must come musical images and pictures that are beautiful and great, that tell in terms of beauty the joy, the pain, the striving and the exaltation of life. Unless the artist strives to move his audience profoundly or bring to it peace and surcease from a world of strife he is undeserving of a place in his great profession. He had best dig a ditch or do something else that will be of service to the world.

I refuse to hear without protest the playing of Dvorak's Humoresque by eighty-six men when one fiddler with a little help from the piano can exhaust its scant possibilities. If I can't hear a symphony orchestra but once or twice a year, I want to hear symphony music. It need not be made up of symphonies or long numbers, but it must be music worthy of being played by a great body of musicians. I won't listen over and over again to Tchaikowsky's "Pathétique" Symphony. I hate the infernal thing and it is not only pathetic to hear it time and time again but tragic when there is so much worth while to be heard.

I am sick and tired of Hungarian Rhapsodies. I don't care for music that has nothing to recommend it but "fire-works." Something beautiful can be found in some of these Rhapsodies but as a steady fare they are unsatisfactory.

I am thoroughly tired of being everlastingly reminded to "hear the gentle lark" (with flute accompaniment). I am so sick of it I believe I would rather hear a crow. Every time I hear the piano strike up the introduction to Caro Nome I curse the day that Verdi wrote it and I

grasp the most substantial thing in sight and pray for strength and patience to hear it through. Once it was beautiful to me, now it is very tiresome. Some day a soprano is going to sing once too often of "tying apples on a lilac tree." I do not carry dangerous weapons but I am becoming desperate from hearing so much hogwash and flappedoodle and am apt to run wild sometime when this trash is being handed out.

When an Irishman sings I don't need a program. When an Italian tenor is booked I don't need a list of his songs. I know pretty well what they are going to sing. The Irishman will sing of Mother Machree, the Italian will set forth in garlic-flavored song the age-old observation that "woman is fickle."

I could go on forever in naming the abominable and time-worn practices of musical artists on their tours, but the items mentioned will suffice. There are pleasant exceptions and I guess they repay one for the many things they must listen to silently and sadly. My thoughts of Rudolph Ganz and his fine orchestra are particularly kind in the memory of their wonderful performance of Mozart's Symphony in G Minor and for many other fine things they have brought to my city. I have the greatest admiration for Reinald Werrenrath. He is ever seeking to present the best possible programs, and one can always expect from him something new and worthwhile. With him, too, there is always the greatest care in manner and order of presentation.

I beg your forgiveness for the length of this letter but yours is a powerful and fine journal and I am writing to you in words that come straight from my heart. If you will do the great honor to me and to my musical friends to consider the question I have outlined herein I will be deeply appreciative.

If America is to progress in the world of music she must have a vast body of true and earnest music lovers as well as performers. The music lover will not be true to music and will not be earnest in his love of music unless he is fed from the bowl of worthwhile music that will nourish his heart and mind. The musician cannot sustain himself in his few yearly performances in the great cities of the East. He cannot do his best work in presenting trash or giving hackneyed programs to the rest of the country. A man's faith is made known by his works. If he will insist upon presenting poor stuff he is showing in the most apparent manner his lack of faith not only in music that is great and fine but also in the people who sit down before him with the expectation of receiving something of worth.

Your journal stands for the best things in music. I believe that it is fair and that it is brave. If you find in this letter one grain of worth you will take it unto yourself and let it fit into your plan to help our country become a nation of people that will not only know what is good in music but will demand it.

My best wishes for your continued success.

Sincerely yours,

(Signed) ADRIAN ANDERSON.

1601 North 16th Terrace,
Birmingham, Ala.

This is all very well in its way, but Mr. Anderson should remember that the great majority of people hear these hackneyed pieces for the first time when they attend a concert of some visiting artist or orchestra. Many people go to only one concert a year or one in two or three years, at which rate it takes a long time for music to become hackneyed. There is also very little new music that is fit to replace the old. It is not yet time to put the classics on the shelf.

SINGING—THE VOICE MAGAZINE

Alfred Human, long-time managing editor of *Musical America*, has now branched out for himself with a musical magazine of his own. It bears the above title. The first issue is dated January, 1926, and it is to appear monthly. This issue has forty-four pages of which ten are devoted to advertising at the front and two at the back, with some advertising also in the reading pages. It is evidently a musical trade paper restricted to singing and opera, and is not to carry news, but only articles.

It begins its career with a smasher by W. J. Henderson. Mr. Henderson tells the world what he thinks of living singers. He seems to think that most of them have little right to live, as singers, at least, all of them being more or less bad. It is a grouchy article—a stretch in very bad taste of the truth-telling privilege of age—if it is truth-telling, and few people will agree with Mr. Henderson that it is. To say the things he does, Mr. Henderson must have an extraordinarily exalted opinion of his own critical omnipotence. Friends of Mr. Human—and we are really that—will regret that he begins the first issue of his new magazine with material of this sort, more suited to the sensational "yellow" press.

There is a good page of comic caricatures, departments—My Opinion of My Teacher, Singers Open Court, a photograph of Rethberg, some editorial matter signed "Ariel," which reminds one of *Musical America*'s Mephisto, some musical jokes, Impressions of Our Concert-Goer (which is "news" of course, just the ordinary concert write-ups), a Women's Choral Club Department edited by Victor Harris, comments on opera (which is also "news"—the ordinary opera write-ups), several pages of music, an article on Robert Franz by Herbert F. Peyser, a department called Diction, Phonetics and Language with May Laird-Brown as editor, an article by Theodore Stearns entitled After the Studio—What, an article by Howard Barlow entitled Wanted in America: A Vocal Symphony, First Aids in Musicianship by Sydney Dalton, Have We a Folksong

Literature by Arthur Billings Hunt, Aloft in the Choir Loft by Julius Mattfeld, and reviews of new music by Frederick H. Martens. A very good magazine, and may it thrive!

JAZZ COMING ON

Those of us who believe that jazz in the right hands can be turned to legitimate purposes in the art of music were particularly interested in the concert which Paul Whiteman gave at Carnegie Hall, December 29, and repeated on New Year's night. Nor was there cause for disappointment, though there could not well be so vital an item this time as was the Rhapsody in Blue at the first concert in February, 1924. There were three items on the program quite worth serious consideration. Feride Grofe, who is the chief arranger for Mr. Whiteman as well as practically the father of jazz instrumentation in this and any other country, presented himself as composer in three numbers from his Mississippi, A Tone Journey (Father of the Waters, Huckleberry Finn and Mardi Gras), which had real color. There was impressive dignity in the first, and sparkle and brilliance in the last number. John Alden Carpenter's A Little Bit of Jazz merely proved again that one cannot write anything except clichés unless to the manner born.

The principal novelty was the suite especially written for the Whiteman band by Deems Taylor—Circus Day, Eight Pictures from Memory. It came off very well indeed. Mr. Taylor's tunes are not jazz tunes. They are charming light music, rather more in the style of Victor Herbert than of any other composer, if one must seek an example to give an idea of their character. Mr. Whiteman adopted the idea of having an easel on each side of the stage on which a series of placards were displayed, so that at each new section the audience was given its clue—an idea that might happily be adopted in connection with program music of a more serious nature. The different pictures were depicted with a delightfully humorous realism that never verged on the banal. Some of the pleasantest music was in the section called Jugglers and the other called Bareback Riders, while the lions roared with terrifying fierceness and the lady slid down a long wire, hanging by her teeth, to the roll of a snare drum that was convincing in the highest degree. The whole thing was delightful music and particularly interesting as proving the adaptability of a jazz orchestration for something else than fox-trots. Mr. Grofe, by the way, instrumented this for Mr. Taylor and is entitled to credit for at least fifty per cent. for its effectiveness.

There was great interest in George Gershwin's so called jazz opera, in reality a one-act vaudeville sketch and a bad one at that. The only thing good about it was Gershwin's score, which had three fine tunes in it and was of particular interest as showing the possibility for this kind of music to underscore and emphasize tragic emotions. The book, however, which had to do with the jealousy of a colored woman resulting in the shooting of her lover, was trashy and unconvincing and the whole effect was rather that of a burlesque on Italian opera than of anything seriously intended, especially as the cast was quite inadequate and the performance put on in a makeshift manner, owing to the difficulties of the stage at Carnegie Hall. The music, however—again orchestrated with masterly hand by Grofe—is well worth saving. If Gershwin wants to save this work, the best idea would be to take out the three good tunes and have somebody build a competent libretto around it.

There were straight jazz numbers in the program, too, thoroughly enjoyable and played with that tremendous elan so characteristic of Mr. Whiteman and his men; also, in the number known as Meet the Boys, some demonstrations of the astonishing technical virtuosity possessed by the players in a first class jazz band of today. And there was Mr. Whiteman himself, who is fast becoming a real conductor instead of being merely the talented leader of an extremely good orchestra. Needless to say, Carnegie Hall was filled to the last drop on both evenings and enthusiasm was rampant. All in all, Mr. Whiteman strengthened the point that he made last year as to the existence of certain actual musical values in jazz. What makes it difficult for him at the present time is the lack of a sufficient repertory. Composers, go to work!

BELGIAN CRITICS WIN

The Belgian Court of Appeals has sustained the rights of critics. A Belgian artist gave a concert in Paris some time ago and sued a Parisian critic who wrote that it was unsuccessful. The lower court decided that a critic could not be condemned to damages for an adverse criticism unless it was proved to have been written with malice aforethought, and the Court of Appeals has sustained this decision. The singer was condemned to pay the costs.

TUNING IN WITH EUROPE

In a recent number of *The Chesterian*, Mr. Jean-Aubry treats of Joseph Conrad in connection with music. The connection is most slender; but there is a postscript in which Galsworthy, the novelist, is quoted as saying that with Conrad, as with himself, Carmen was in the nature of a vice. With whom, indeed, has it not been, among musicians and literary men, from Friedrich Nietzsche down? They love Mozart, theorize about Wagner's greatness, adulate Verdi for the youthful vigor of his old age, but they steal away to hear Carmen, partake of it as of a secret vice. That, perhaps, is the greatest compliment one can pay to anything.

* * *

Häba's latest is the solution of the sex problem by means of the quartetone. He has written two pieces for the stage—*Sexuality*, and *Self-Preservation*. In the first, Man and Woman are the protagonists, in the second, Man, in each cast as abstract forces of nature. The scenic movement and the "abstract" representation of some natural science processes (the whole thing is scientific and philosophical) will be shown in moving pictures and color projections. This is the latest!

* * *

We advocate non-technical terms for musical objects. Here is our secretary's name for the trom-

bones: "those to-and-from things." Suggestions invited!

* * *

What our special correspondent left out of his report on Strauss' *Intermezzo* première, and kept from us all this time:

MENU OF THE BANQUET AT HOTEL BELLEVUE
Consommé of chicken à la Carmen
Ostend Lobster with Gribiche Sauce
Steak à la Rossini
Zepelin Potatoes and Young Peas
Half Frozen Blanc-mange à la Mieke Meyer
Fine Pastry
Cheese.

Mieke Meyer is the name of the young lady who meant to write to Mr. Stransky but wrote to Richard Strauss. Such is fame!

* * *

Musical criticism from Ireland:

"That tightest of all tight tenors, Mr. —, gave us a real musical treat."—*Local Paper*.

* * *

An Anthology of Limericks recently made its appearance in the bookshops in London. We love Limericks and we are going to save up the price of that book on the reported reduced price of tea (we don't drink it), to see how many musical Limericks there are in it. We bet it hasn't got this one:

There were three musicians of Rio
Who once played a Beethoven trio
Their technic was scanty
So they played it andante
Instead of allegro con brio.

C. S.

MUSICAL COURIER READERS

A Tribute to Tobias Matthay

To the *Musical Courier*:

Today there is a trend in pianistic thought toward the work of Tobias Matthay. The observations of one who has been privileged to come in close contact with him, therefore, will be most pertinent.

Last year, after returning from London, I felt as though I had come in contact with one of the biggest men of the present age. This year I return with that impression an absolute conviction. The influence of that great soul upon all who come to him, the absolute, convincing pianistic truths he has reached, the universal depths he has sounded, are the reasons for this trend.

Certainly nothing gives an individual a right to a place among the leaders of men more than the fact that he has had the ability to observe the existence of a truth—for all discoveries, and we might say creations, are but the observation of truths that have always existed—and the ability to pass that truth on to man through love for him. This is what Socrates did, what Christ did. It is this that gave DaVinci his strength; that shaped the lives of Galileo, Shakespeare, Browning, Bach: (The fact that most of Bach's works are dedicated to God, proves his spiritual tendency.) And it is this that will make the name of Tobias Matthay live! These men saw truths hidden from the great mass of humanity, and they gave this light to their fellow-men because he was unable to see for himself.

Within the next twenty-five years Mr. Matthay will be recognized as one of the greatest teachers this age has produced, and the pianistic path he has opened will be generally accepted and acknowledged by pianists the world over. His results are astounding—those which only true, basic principles could produce. He makes every one who will work, play beautifully. The remarkable thing is that the untalented, the mediocre, the slow, plodding mind and finger, all play intelligently. There is not a single student who has studied with him who does not play musically.

There is an interesting case of a young girl who has only four fingers, the rest stubs of one joint. She plays marvelously.

Of the artist, the genius, the gifted, I will not speak, for they progress under any tutelage, if it isn't too bad. We find an example of one of these, however, in Myra Hess.

But the child! There is the revelation, and the most con-

vincing proof of his greatness. Through his teaching he tears down barriers and clears the channel for free, individual expression. Under these conditions the child always comes through. Here in these children we find mature conceptions, musical perceptions, individuality, balance, poise, technic, tone! And it isn't exceptional or accidental. In fact they achieve everything which goes to make a career possible, if chosen.

These statements are not exaggerations; they are the truth, and my hand will be upheld by every unprejudiced musician who has heard the recitals given by his pupils.

His studio, his entire school, radiates a something that could only be found "where a few are gathered together in my name." I say this without sentimentality or blind enthusiasm. It is only because his love is so great that it naturally draws out the same in all, and thus creates such marvelous atmosphere. I once asked one of his new students what was the first impression she got when she entered the studio. Her unhesitating answer was, "It is a dominant feeling of love, affection, helpfulness."

The entire school of forty assistants and over four hundred students, is entirely free from jealousy, envy, favoritism. There seems to be but one underlying principle—love as a basis of all effort!

He has many antagonists, but it would be surprising if he had not, for every man, down through the ages, who has discovered and followed new lines, thereby treading upon the toes of accepted tradition, and disturbing peaceful, safe states of mind, has been beaten with the lash of jealousy and provincialism by those whom they have loved, and particularly by those who had not the vision of growth, the strength and stamina to be willing, for the sake of truth, light and progress, to tear down old structures to build better and bigger ones.

Soon the Matthay Association of America will take form, and through it our country will be much enriched.

I personally stand before this man, his vision, his kindness, with my head bowed in reverence, for he is making more possible to all, the freeing of the spirit, and the expression of the beautiful through the greatest of mediums—music—and he is proving, without trying, the unity of life and art, and that all production depends upon the fullness of the personal spirit through love.

(Signed) FREDERIC TILLOTSON.

Is Great Britain in Europe?

To the *Musical Courier*:

In a recent edition of your paper I read an account of an interview with Alexander Raab, of the Chicago Musical College, wherein he makes statements that do not apply to that part of Europe called Great Britain. "Children's concerts in Europe are unknown. They soon will be, as Europe today imitates America!" So far as England is concerned (and Wales), I can go back to 1897 and remember orchestral and

choral concerts for, and by, children. Dr. Vincent's Scoring for an Orchestra, published in 1897, was written to help those who had charge of school orchestras; and, to mention only one, George Rathbone wrote special cantatas for the children's concerts at the Westmorland Musical Festivals as long ago as I can remember. In 1902 I trained children's choirs for the N. W. Norfolk competitions, and the test pieces were part songs by Brahms and Coleridge-Taylor. As for choral work, I mention merely the Albert Hall and Alexandra Palace societies—each has 1,000 voices—and the Leeds and Sheffield choruses; orchestras: the Queen's Hall, London Symphony, and Hall's organizations; colleges: the London Royal College and Royal Academy, and the Manchester R. C. U.; conductors: Wood, Coates, Ronald and Hart; composers: Elgar, Stanford, Parry, Bantock, Smyth, etc.; teachers: hundreds of them in every branch of music. The area between the English Channel and the Forth and Clyde Canal holds more juvenile and adult musical ability than any similar area I know of in the U. S. A., and also contains greater musical activity—I speak of music in its true sense. Finally, the only thing England might imitate the U. S. A. in, is the pay of professional musicians, for therein lies the secret of migration from Europe.

(Signed) FRED J. KING, professor of Liturgical Music, Organ and Orchestration, College of Saint Teresa, Winona, Minn.)

MOSCOVY OPERA COMIQUE

There has been a great deal of interest in the performances of the Moscow Art Theater Studio at the Jolson Theater since they gave up Greek drama and took to comparatively modern comic opera, *La Perichole* by Offenbach and *The Daughter of Madame Angot* by Lecoq. Showing America how to do comic opera has a strong resemblance to the useless act of carrying coals to Newcastle. There is one thing that can be unreservedly admired in the performance of the Moscow Art Company; the acting—not only of the principals, but also that of the chorus, for in the two comic operas that same system of acting by each individual member of the chorus was carried through as was seen in *Lysistrata*. Aside from that, America had them at every point. Our singers sing better, our dancers dance better, our choruses sing better as a rule, our comedians are funnier—though, of course, the Russian funny men are under the handicap of working here in a very strange language.

It seems as if the director, Vladimir Nemirovitch-Dantchenko, has made a mistake in taking comic opera quite so seriously. *La Perichole* is a humorous political satire and nothing else, but it was done as if it were a thrilling drama of tremendous and vital significance—overacted, in other words. Mme. Angot was somewhat better, though still a bit too serious. In fact, we doubt very much if *La Perichole* and Mme. Angot presented under the best possible circumstances today would be more than mildly interesting. It would be well for all our light opera stage directors to go and see how supremely well things can be done with patience and intelligence. But on the whole the Moscow people leave something to be desired in light opera. It will be very interesting to see what they do with their variations on Carmen this week.

KRENEK'S NEW VEIN

Here is a paragraph sent in by a correspondent in Cassel, Germany: "Ernst Krenek's music to Dietzschmidt's comedy, *Von lieben Augustin*, had its first performance in conjunction with the première of the play in Cassel. The music underlined and heightened the fantastic grotesqueness of the play and had a fine reception under the composer's direction. It is, in contrast to much of this young modernist's work, very pleasing and graceful and shows him in a new and interesting light." The paragraph is headed "Krenek's New Vein"; but reading between the lines one perceives that Mr. Krenek, having discovered that it does not pay to be eccentric and bizarre, is merely going back to the ordinary sort of music which is natural to him.



A ONE-HUNDRED-YEAR-OLD OPERA HOUSE.

Sondershausen, one of the smaller German capitals, has an opera house one hundred years old, founded in 1825 by Prince Günther, Friedrich Karl I. Small as the city is, famous names in German music have been associated with it, such as Hugo Riemann, Max Reger, Spohr, Wagner, Liszt, Cornelius, Tausig, Bülow and Bruch. The present director of the theater, Ludwig Hunsen, despite hard times, celebrated its centenary with a performance of *Don Giovanni*, which opened the theater a hundred years ago, and one of *Tristan and Isolde*.

I SEE THAT—

The Perkins copyright bill is back in Congress.

Devora Nadworney, an Estelle Liebling pupil, has been engaged for the Chicago Opera.

The prize competition sponsored by Mrs. F. S. Coolidge closes on April 1.

A broadcasting company in France is offering twenty-six prizes to musical artists.

Clarence Dickinson has resumed his Friday noon hours of music at the Brick Presbyterian Church.

Glenn Drake has been engaged to sing on the big Civic Music Artists Series at Jackson, Mich., January 20.

Florence Austral was married to John Amadio on the eve of her departure for her second American tour.

Raisa and Rimini will give their only New York recital on January 31 at Mecca Auditorium.

Pierre Key's Music Year Book, 1925-26, is an excellent reference work.

Queen Mario, on page 6, tells some interesting sidelights on conditions at the Metropolitan Opera House.

The Institute of Musical Art will give its twenty-first anniversary concert on the evening of January 16.

A commemorative slab is to be placed on the house in which Palestrina lived and died in Rome.

Dr. Alfred Hollins' American tour has been extended an additional three months.

The MacPhail School of Music in Minneapolis has 125 artist-teachers on its faculty.

Corinne Rider-Kelsey has an unusually large repertory.

Lucile Laurence, harpist, is completing an Australian tour of over one hundred concerts.

Harold Samuel has been hailed as the greatest English Bach player of today.

Ellin Mackay and Irving Berlin were married on January 4.

Bruce Benjamin, the tenor, has returned to New York following unusual success in concert in Germany.

The Rochester American Opera Company will begin a tour of Western Canada on January 11.

The premiere of *La Cena delle Beffe* was given at the Metropolitan last Saturday and proved a striking success.

The American premiere of Franco Alfano's *Resurrection* by the Chicago Opera made a deep impression.

Finland has conferred a national pension of 100,000 crowns upon Sieblus, so that he is no longer in want.

Percy Rector Stephens is holding his annual Christmas session for teachers and singers.

Charles Wakefield Cadman has written a new opera which will be produced by the Washington Opera Company.

CHICAGO

AMERICAN CONSERVATORY'S ORCHESTRA

CHICAGO.—For the first time this season the American Conservatory Orchestra presented a concert at Kimball Hall, on December 18, before a most enthusiastic audience. Considering that this orchestra has been newly reorganized this season and that it played so well on this occasion, it gives promise of bigger achievements in the future. On the program there were such numbers as the Swedish Coronation March by Svendsen, Gluck's Overture, the Ballet Egyptian of Luigine and the Von Weber Oberon Overture. Good tonal balance, appreciation of musical values and facility are among the present assets of the American Conservatory Orchestra, which, with further training and rehearsing should prove one of the biggest achievements of this progressive school. The only soloist on the program was Marion Emmons, violinist, who gave good account of herself in two movements from the Bruch G minor concerto. The other soloist scheduled, George Garner, tenor, was unable to appear on account of illness.

KINSOLVING MUSICAL MORNINGS

Joseph Schwarz and Guiomar Novaes divided honors at the fourth Kinsolving Musical Morning at the Blackstone.

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December 29. These two prominent artists drew probably the largest audience of the season and each in turn was applauded to the echo after every group. Hearing of Schwarz' noble art once more made the absence of this exceptional artist from the personnel of the Chicago Civic Opera Company this season even more regrettable. As is his wont, Schwarz offered exquisite singing throughout the program on this occasion and established a deeper place for himself in the hearts of the Kinsolving Musical patrons. Miss Novaes, she of the impeccable artistic qualifications and charm of personality, presented rare gems of interpretations and scored one hundred per cent. with the listeners. Isaac Van Grove lent admirable support to the baritone, playing orchestral accompaniments at the piano.

SOPHIA BRILLIANT AND MICHEL LIVEN PRESENT PUPILS

Sophia Brilliant-Liven and Michel Liven presented their piano and violin pupils in recital, December 27, at Lyon & Healy Hall. Mr. and Mrs. Liven are splendid teachers who sincerely work for and with their pupils in an effort to prepare them for scholarly, artistic musical expression. This, their second public recital of the season, was a successful effort and was enthusiastically received by a large audience. The pianists, who have been trained by Mme. Liven, acquitted themselves with honor according to the respective stages in the progress of their musical education. Special mention should be given Evelyn Shapiro, an artist-pupil, who played four numbers by Bach, Beethoven and Chopin-Liszt with swing, power and intelligence. Two very young students—Rosaline Turek, eleven years old, and Miriam Mesirov, twelve—played numbers by Hassler, Schubert-Heller, Weber, Bach, Raff and Moussorgsky with fine accomplishment for such youngsters. Other young students who were well received were Margaret Gorman, Fay Segal, Ruth Dworkin, Jenny Snider and Rudolph Lapp. As to the violinists, they and their serious instructor, Michel Liven, deserve much credit. Mamie Katz played the violin part of the Mozart Sonate for violin and piano with Evelyn Shapiro at the piano, and the music they produced was worthy of the full appreciation of the audience. Miss Katz appeared again in two numbers that were well prepared and well received.

GEORGE LIEBLING'S CHICAGO RECITAL

At his Chicago recital at Kimball Hall, January 10, George Liebling, eminent pianist, will be assisted by Devora Nadworney, contralto of the Chicago Civic Opera, who will sing a group of Mr. Liebling's songs, some of which will be sung from manuscript.

SWEDISH CHORAL CLUB AND EDGAR NELSON, CONDUCTOR

Because of the freshness of the voices, the youthful vigor and enthusiasm of their rendition and their beautifully blended tones, the Swedish Choral Club is one of the most wholly enjoyable choruses to listen to. All these qualities made for one of the most interesting and highly pleasing renditions ever heard of Handel's Messiah, at Orchestra Hall, December 30. Conductor Edgar Nelson is a drill-master par excellence, as shown in the beautiful results obtained under his efficient leadership at this concert. A thorough musician, he knows the voice, understands just how best results are achieved in choral singing, and thus he wields an authoritative and decisive baton. For soloists, Conductor Nelson chose two renowned artists in Arthur Kraft, tenor, and Marie Sidenius Zendt, soprano, and two fine local singers in Helen Peterson Barth, contralto, and Mark Love, baritone. A fine performance, which reflected considerable glory on the able Edgar Nelson!

ELLEN KINSMAN MANN ENTERTAINS FOR CADMAN

At a studio reception given by Ellen Kinsman Mann, December 22, Charles Wakefield Cadman, prominent American composer, Dr. and Mrs. Eberhart and Miss Eberhart were guests of honor. Very informally, Mr. Cadman and Miss Eberhart gave a most interesting musical program. Miss Eberhart sang I Was a Rose from The Garden of Mystery, The Spring Song of the Robin Woman, and The Canoe Song from Shanewis, besides many of Mr. Cadman's newest songs, some still unpublished. She has a lovely dramatic mezzo-soprano voice and her interpretations are spirited and original. The other guests, who numbered about thirty, appreciated to the full this unusual opportunity to hear the composer's work so sympathetically presented, for Mr. Cadman accompanied the singer and in addition played some of his own piano compositions. One of the most interesting parts of the evening came when Mrs. Eberhart, collaborator with Mr. Cadman, gave a resumé of their distinguished new opera, The Witch of Salem, and Mr. Cadman at the piano ran through many of the important scenes. Tea and sandwiches were served, and red candles gave a Christmas warmth of coloring to the studio.

ANNA GROFF-BRYANT STUDIO ITEMS

A decade and more before Anna Groff-Bryant affiliated with Lombard College of Galesburg in order to promote the cause of the Higher Education of Singers and Vocal Teachers and to secure for Vocal Art the college degree of Bachelor of Arts, in 1912, pupils of Mme. Groff-Bryant enjoyed practically all the best church positions of the city of Chicago and were found in the choirs of the Fourth, Third and Second Presbyterian churches, in the St. Paul Universalist Church, the Evangelical and Methodist churches, also in leading Jewish temples of the city and

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the Episcopalian and Catholic churches. At one time the entire choir of Dr. Hasen's Church of the Baptist were pupils of Anna Groff-Bryant, positions they occupied for a number of years.

Since her resignation from all institutional activity a year ago and her permanent return to Chicago as a private instructor and vocal specialist and scientist, she is promising to repeat her former record with her pupils. Already a number of them who have had but a year's study were engaged as special soloists for the holiday services in and out of Chicago. Nathaniel Cutright Smith, tenor, was engaged as soloist for the Universalist Church of Peoria, Ill. Alice Phelps Rider, contralto, was soloist at the Christmas services at the Universalist Church of Markeean, Wis. Lee Lindig, tenor, was the soloist of the Christmas services at the Christ English Evangelical Lutheran Church. Theodore J. Regnier, baritone, was soloist for the St. Raphael vested choir of Dubuque, Iowa, for the Christmas services.

Homer DeWitt Pugh, well known tenor of San Jose, artist-pupil and representative teacher of Anna Groff-Bryant and director of the First Presbyterian choir, broadcasted The Coming of the King with his choir of sixty voices over KQW on December 22. The soloists were Miss Estabrook, soprano; Miss White, contralto; Charles Pugh, baritone; Dudley Wendt, bass; Homer DeWitt Pugh, tenor, and Mrs. Homer DeWitt Pugh, organist. All the soloists of the choir are artist-pupils of DeWitt Pugh. The First Presbyterian Choir, under the leadership of Mr. Pugh, has gained a reputation second to none in Northern California.

THEODORA STURKOW-RYDER LOSES HUSBAND

Sympathy is extended Theodora Sturkow-Ryder, prominent pianist, in the loss of her husband, Benjamin Hudson Ryder, who passed away suddenly in Chicago on December 26. Mr. Ryder was also the brother of Fred L. Ryder of the Cable Piano Company.

CARL KINSEY AND SON AT NEW ORLEANS

Carl D. Kinsey, guiding genius of the Chicago Musical College, and his son, Myron, its clever registrar, spent the Christmas holidays at New Orleans, returning to Chicago to celebrate the New Year.

SYMPHONY'S TWELFTH PROGRAM

The Beethoven Leonore Overture, Brahms' F Major Symphony, a new number, Meleé Fantastique, by Arthur Bliss, On the Shore of Sorrento from Strauss' Symphonic Fantasia, Aus Italien, and Casella's Italia Rhapsody were the selections making up the Chicago Symphony Orchestra's twelfth program at Orchestra Hall, January 1 and 2.

JEANNETTE COX.

Irving Berlin Married

On Monday of this week, Irving Berlin, composer of many popular songs and musical comedies, was married to Ellin Mackay, daughter of Clarence H. Mackay, president of the Postal Telegraph Company, and Mrs. Joseph A. Blake, formerly Mrs. Mackay. The couple were married at the Municipal Building in New York and are expected to spend their honeymoon abroad.

Francis Stuart Pupil Well Received in Boston

After an absence of several years in Europe, where she studied with Lilli Lehmann, Yvette Guilbert and Franz Ludwig Hörth, Rosamond Chapin gave a brilliant song recital in Boston at Jordan Hall, November 17.

In speaking of this concert the Transcript said: "Old composers graced the Italian group. If perchance one had come to form the careless opinion that 'these old composers are all alike anyway,' here was living refutation of the fallacy. For as varied as in any of the groups were these songs



ROSAMOND CHAPIN.

by Bononcini, Durante, Caldara, Pergolesi and Scarlatti. And with such distinction between their various styles did Mrs. Chapin sing them. For if one must choose the greatest of her gifts, it would surely be her ability to differentiate between her songs. Thus the smooth, sustained lyricism of Caldara's Like a Ray of Sunlight followed the gayest of dance measures in Durante's Danza. What casual concert-goer would have said off-hand that Durante could be counted on for a light-hearted dance? And again, as Mrs. Chapin sang it, Scarlatti's Now Rises the Sun Over the Ganges gave a genuinely dramatic close to the group. From Scarlatti, too, many expect nothing but runs and trills. Vocally,

Mrs. Chapin was at her best in these grateful old Italian songs. Would that more singers might choose as wisely among them.

"Change of style was marked once Mrs. Chapin had embarked upon her second group. Coolly refreshing came forth the prose of Balakirev's O Come to Me, and colorfully characterizing Gretchaninoff's In the Steppes. Full of an ardent mysticism was Franck's La Procession. The Polish Szulc is a name little seen on our programs. His Clair de Lune was a charming little song, which sustains well its quiet mood, which grows to the point of ecstasy near the end. Surely one of the best things of the evening was Mrs. Chapin's singing of the seventeenth century French folk song about the Bells of Nantes. As the verses proceeded with the story Mrs. Chapin, according to the mood of her tale, changed the color of her voice, the molding of phrase, the pace, not to mention the wide range of dynamic effects.

"Chief mention among the German songs is due to Schönberg's Nun sag ich dir, and Grieg's Zur Johannisnacht. Schönberg's song—quite evidently very early Schönberg—is full of the loveliest of melodic turns and contours. But the succession of intervals is such that, lovely though they may be to the imagination, a vocal gymnast is required to perform them. That Mrs. Chapin did them even creditably is a feather in her cap. If Mrs. Chapin were a tenor rather than a soprano one would be tempted to use the qualifying adjective 'robusto' in describing her voice as it sounded forth in the Grieg song. A more full-throated, intense performance it would be difficult to imagine. William Ellis Weston, the accompanist, shared honors with her for masterly and vivid playing of a difficult accompaniment.

"In the slight 'baladettes' of Bainbridge Crist it seemed that her rich gifts in the direction of making every phrase and every change a telling effect were misplaced. Surely here light, piquant, sketching treatment is required. As for technique, Mrs. Chapin sang perfectly in tune, even through the trying intervals of her Schönberg. Save for a slip or two, her pronunciation was excellent. She compassed many lovely tones; revealed great range in power, in color; an equal flexibility."

While in Germany, Mme. Chapin made a special study of Wagnerian roles and sang in the Opera at Kiel. At present she is continuing her study with Francis Stuart, a former pupil of the elder Lamperti, and who keeps alive today the distinguished traditions of the old Italian school. Mme. Chapin will repeat her Boston program in Springfield, Mass., during January, and pursue further a professional career in the operatic and concert fields.

Miss Urchs Married

* Mr. and Mrs. Ernest Urchs have announced the marriage of their daughter, Otonita, to Dr. Edgar Montfort Pope of Macon, Ga., on December 29, in New York City.

Marjorie Meyer's First Boston Appearance

Much interest centers in the first recital of Marjorie Meyer, young soprano, in Boston on January 7. For this appearance she has chosen an interesting program.

MARGARET NORTHRUP

SOPRANO

1925-26

SPRINGFIELD FESTIVAL—"Carmen"

(John J. Bishop, Dir.)

SCHENECTADY CIVIC CHOR. SOC.—"Messiah"

(Arthur Kibbe, Dir.)

READING CHORAL SOC. (Bach, St. Saens)

(N. Lindsay Norden, Dir.)

PHILADELPHIA ORA. SOC.—"Messiah"

(Henry Gordon Thunder, Dir.)

HAMILTON ELGAR CHOIR—"Sun Worshippers"

(W. H. Hewlett, Dir.)—Cleveland Orch.

TORONTO ORATORIO SOC.—"St. Paul"

(Edward Broome, Dir.)—Cleveland Orch.

PICTOU CO. N. S. FESTIVAL—"St. Paul"

(Geo. M. MacDonald, Dir.)

MOUNT VERNON GLEE CLUB—Misc.

(Theo. Van Yorx, Dir.)

MONTREAL CHORAL SOC.—"St. Matthew"

(Edward H. Blair, Dir.)

HALIFAX, N. S., *Herald*, May 2, 1924.

"Her voice is an absolutely thrilling soprano of pure beauty and color, and her singing was art in the highest degree."

HAMILTON, ONT., *Herald*, Feb. 17, 1925.

"Possesses a fresh, sympathetic voice and sang admirably."

MT. VERNON *Argus*, Jan. 16, 1925.

"Audience appreciated the clarity and charm of her beautiful voice."

PHILADELPHIA *Ledger*, Dec. 29, 1925.

"Has a fresh young voice, sings perfectly in tune and with excellent artistry."

READING *Eagle*, Dec. 18, 1925.

"Miss Northrup's voice throughout the program balanced beautifully with the others."

SCHENECTADY *Gazette*, Dec. 19, 1925.

"Has a voice of much sweetness and is a finished oratorio singer; particularly beautiful was her singing of the arias."

TORONTO *Star*, Feb. 19, 1925.

"Lovely voice of golden quality; sang beautifully."

NEWARK *News*, Oct. 31, 1925.

"Her voice is bright in quality, of wide range and is clear, flexible and fluent."

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The MacPhail School of Music

One of the associate editors of the *MUSICAL COURIER*, who went to Minneapolis during the holidays, paid a visit to William MacPhail, president of the MacPhail School of Music. Mr. MacPhail and his associates have built in Minneapolis one of the largest schools in America devoted exclusively to music and dramatic arts. The reproduction here-with of the building gives but a faint idea of the big institution that is known throughout the musical world as the MacPhail School. The building, today, is only four stories high, but William MacPhail and his associates have built with a view of expansion so that the foundation can well support a twelve story steel structure. The MacPhail School owns not only the building, but also the ground on which it is erected. Two hundred thousand dollars was paid for the building; \$100,000 for the ground, and the equipment—pianos, organs, fixtures, etc.—totals another \$75,000. Mr. MacPhail and his associates spent that money without any help. In addition the MacPhail School owns property adjacent to the school so that in the near future a theater will be erected that will permit students of the MacPhail School to be heard not only in concerts and recitals but in grand opera as well. When the school was planned it was the intention of Mr. MacPhail and his associates to have the ground floor given to shops in order to gain a large revenue from rentals, but before the school was completed it was found that the eighty studios would not be sufficient to harbor students and teachers of the school, so the planned stores were changed to additional studios. When the writer visited the school he was shown the basement which was being torn up and remade into many practice studios. Upon entering the MacPhail School of Music the visitor noticed, first of all, the large space given to the lobby. On the right of the main entrance is found the office of the president of the school, William MacPhail. The office is not private but is open, such as that of a cashier in a large bank. This is done probably with a desire of Mr. MacPhail to see everyone who enters the school and, as he is an indefatigable worker, coming to the school early in the morning and leaving late at night, taking but an hour for lunch at the Minneapolis Athletic Club, he sees with his eagle eye hundreds of persons coming to and from his school.

Opposite his office are the main offices of the school. There one finds several young ladies and men—bookkeepers, stenographers, in a word, the clerical force of the school. At the extreme left a door gives entrance to the organ rooms where four large organs have been installed, and so perfect is the sound proof wall of this school that not a sound can be heard in the corridors of the three floors, as demonstrated later in our visit by Mr. MacPhail, who asked the visitor to step into a room while a teacher played in an adjacent studio. Nothing could be heard of the playing and Mr. MacPhail gave an interesting demonstration of how his architect solved the problem of making soundproof walls, and Mr. MacPhail's technical knowledge on the subject was amazing. Back of those organ studies is found a stairway which brings one down to the basement where are located the practice studios. Those studios were not open on our visit, but were to be ready for occupancy by January 2. On each of the three floors were twenty-five studios, all bright and airy.

"Those studios have a touch of originality," we ventured to tell Mr. MacPhail after visiting several which were quite interesting. "You must have spent a lot of money in furnishing those studios and in making them so different that each one has a stamp of individuality."

"You have a good eye, my dear sir," answered Mr. MacPhail, "but we don't furnish the studios. We merely give the teachers the pianos and a chair. They furnish their own studios and that is why each studio looks so different to you and so attractive."

"Our faculty comprises 125 artist-teachers, and it is not boasting to assure you that the student enrollment here at the MacPhail School exceeds that of any other school of music in America." Knowing Mr. MacPhail, as we do, as a very conservative and honest educator, his statement must be taken as absolutely correct, even though many will doubt that a school located in Minneapolis could have as large a

registration as a school in New York, Boston, Chicago or Cincinnati—to say nothing of those in Cleveland, Detroit, Los Angeles, Seattle, and other large musical centers—but facts are facts and Mr. MacPhail could produce documents that are absolutely incontestable and which prove what can be accomplished by a musician who is also a business man.

In the MacPhail School, besides the beautifully appointed studios, there are also several recital halls and waiting rooms. The MacPhail School is affiliated with the Hamlin University, one of the oldest and most conservative colleges in Minnesota. Students who desire to augment their practical and theoretical studies in music and dramatic art with academic and pedagogical instruction will receive credit towards graduation from either Hamlin University or the MacPhail School. This affiliation places at the disposal of MacPhail School students the entire academic resources of one of the northwest's leading universities. Thaddeus P. Giddings, who is in charge of the courses for training supervisors, is one of the nation's outstanding authorities on public school music methods and is one of the faculty of the Board of Advisors. In the department of piano, one finds the name of Mary Louise Bailey Apfelbeck, one of the most notable pianists of modern times. She, too, is a member of the faculty Board of Advisors of the MacPhail School. Hamlin Hunt, treasurer of the school, is teacher of piano, voice, organ and theory. He is one of the best known musicians in the northwest. Wilma Anderson Gilman, who is too well known among music lovers of the northwest to need introduction, also teaches piano at the MacPhail School. In the voice department one sees the name of Clara Williams, one of the best known singers and teachers in the Northwest. She has many successful singers among her pupils and is generally known as the favorite soprano of Minneapolis and the Northwest. Robert Fullerton, who, by the way, is vice-president of the MacPhail School, is one of the most successful teachers at this institution. Hazel Annette Dieseth is another successful vocal teacher and teaches according to the methods of Frantz Proschowsky, who last season held a master school at the MacPhail School. George Klass, Heinrich Hoevel, J. Rudolph Peterson, Ruth Anderson, Mabel Jackson are only a few names to be found in the violin department. Carlo Fischer, of the violoncello department, is a teacher who has had unusual success; besides teaching cello to many students he also conducts classes in chamber music where violinists, pianists and cellists will have training in proper ensemble interpretation.

The organ department is a formidable one. Three electric two-manual organs are maintained and used by the students for practice. Organ pupils are offered opportunities to appear in public recitals and are assisted in obtaining church and theater positions. The organ faculty includes Hamlin Hunt, Stanley R. Avery, James Lang, Frederick W. Mueller, E. J. Dunstetter, J. Victor Bergquist, Carl Jensen, John Jacob Beck, Edwina Wainman, Mabel Hill, Bertha D. Canney, Cara Wharton, Theo. Bergman and Marion Hutchinson—all are well known organists in Minneapolis, holding positions as organists and choirmasters at the principal churches in that city.

Among guest teachers at the MacPhail School may be mentioned Frantz Proschowsky, Frederick Southwick, Glenn Dillard Gunn, E. Robert Schmitz, and, for this summer, Mr. MacPhail told that he has already a contract with Oscar Seagle, the eminent singer and vocal instructor.

The officers of the MacPhail School include William MacPhail, president; Robert Fullerton, vice president; J. Rudolph Peterson, vice president; Frederick W. Mueller, secretary; Hamlin Hunt, treasurer; Mrs. R. F. Smith, registrar, and Mabel R. Reed, acting secretary. The complete board of advisors is as follows: Louise P. Albee, Marie Louise Bailey Apfelbeck, Stanley R. Avery, J. Victor Bergquist, James Bliss, Carlo Fischer, Robert Fullerton, John Seaman Gams, Thaddeus P. Giddings, Mrs. Charles S. Hardy, Hamlin Hunt, Harrison Wall Johnson, George Klass, James Lang, Maude Moore, Frederick W. Mueller, J. Rudolph Peterson, Harry Phillips, Gustav Schoettle, Frederick Southwick and Clara Williams. The board of directors is made up of Robert Fullerton, John Seaman Gams, Hamlin Hunt, William MacPhail, Frederick W. Mueller, J. Rudolph Peterson and Harry Phillips.

To conclude, the growth of the MacPhail School is a tribute to the widespread love of music that prevails throughout the northwest. A city that can harbor an orchestra of its own, that can buy a Titian for its museum, that is building one of the largest auditoriums in the world and a school of such extension as the MacPhail, may be looked upon as one of the musical centers not only in America but also in the musical world, and such a city is Minneapolis, where the spirit of civic pride is found in every class and where music is regarded not so much as a luxury but as a high attainment.

Macbeth Recovering from Operation

Florence Macbeth, American coloratura soprano of the Chicago Civic Opera Company, is making such a rapid recovery, following a recent operation for appendicitis, that all danger is seemingly past. Suddenly stricken on December 26, Miss Macbeth was found in need of immediate surgical assistance. The singer was rushed to the Methodist Hospital, Fort Wayne (Ind.), where an operation was performed by the Doctors Macbeth, a trio of surgeons of more than local celebrity, who are cousins of the patient. In addition to necessitating the withdrawal on short notice of the opera, Martha, announced for December 27, and a readjustment of the Chicago Civic Opera Company's schedule for some time ahead, Miss Macbeth's illness forced the cancellation of a number of concert engagements.

Cleveland Institute Notes

CLEVELAND, OHIO.—The first event of the post-holiday term at the Cleveland Institute of Music will be the thirty-sixth faculty recital to be held at the school, Friday evening, January 8. John Leoncavallo, teacher of oboe, will be presented for the first time in this recital as a member of the Institute Orchestra School faculty. Leoncavallo is well known to Clevelanders as leading oboe player in the Cleveland Orchestra.

A most interesting program of only three numbers is announced. A Bach concerto for violin, oboe and piano will open the concert, played by Charlotte de Muth Williams,



J. H. Kammerdiener photo

THE MCPHAIL SCHOOL OF MUSIC, MINNEAPOLIS.

Mary Edith Martin and John Leoncavallo. An original composition by Quincy Porter, head of the theory department of the Institute, will have second place on the program. It is a work for string quartet and will be given by the Ribapierre Quartet. The third and last number will be a Schubert quintet for two violins, viola and two cellos, to be played by the Ribapierre Quartet and Victor de Gomez. Andre de Ribapierre, Charlotte de Muth Williams, Quincy Porter, and Rebecca Haight have become well known to Cleveland music lovers through their interpretations of the world's most famous quartets.

On January 6, at 2:00 p. m., Arthur Shepherd gave the fourth lecture in his series on world masterpieces. He discussed Mozart's symphony in G minor, Roussel's *Le Festin de l'Araignee*, and Glazounoff's symphonic poem, *Stenka Razin*.

One of the most important announcements made by the Institute is that of Andre de Ribapierre's class in violin pedagogy, which is an innovation at the school. Registrations for this class may be made now. It will be open to teachers and advanced students.

Lillian Gustafson Sings in Manchester

For the program presented by the Chaminade Club of Manchester, N. H., on December 18, Lillian Gustafson was the contributing artist. Her numbers included selections by Handel, Schubert, Strauss, Granados and Reger, and Swedish and Norwegian folk songs lent originality and color to the program. The Scandinavian songs were greatly enhanced by the Swedish costume worn by the singer. Other touches of interest were the translations Miss Gustafson gave to the groups in foreign tongue and by the accompaniments she herself played to several encore numbers. The Manchester Union was cordial in its praise of Miss Gustafson, stating: "The program presented gave evidence of the young singer's versatility. She won her audience by her winsome personality, blonde beauty as well as by her fresh soprano voice." Miss Gustafson was one of the soloists with the New Britain (Conn.) Choral Society at their presentation of *The Messiah* on December 13.

Yeatman Griffith Artist in California

John Claire Monteith, concert and oratorio baritone, sang *The Messiah* in the holiday production given by the University of Arizona at Tucson. Monteith, who is a Yeatman Griffith artist and exponent, after two years in New York with this teacher, is now permanently located in his new studio in Los Angeles. He sang *The Creation* with the Salt Lake Oratorio Society on his way west and has had a busy concert and teaching season since his arrival.

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CHEV. CESAR DE LANCELOTTI, M.B.E.,
distinguished New York vocal teacher and coach, some of whose advanced pupils took part in a concert at DeWitt Clinton Hall on December 29 under the auspices of the Board of Education, winning enthusiastic plaudits from a large audience.



BRUCE BENJAMIN,
the American tenor who closed his European season on December 16 as soloist of the Beethoven Birthday Festival at Dresden, arrived in New York on the steamship Arabic on January 2. After filling several concert engagements in the Middle West, he returns to New York for his debut on February 8. (Photo by Ernst Schneider, Berlin.)



ROSA HAMILTON,
contralto soloist at the West End Collegiate Church, New York, has received some splendid press tributes following concert engagements. The Pittsburgh Press stated: "Rosa Hamilton displayed a colorful voice of exceptionally thrilling and dramatic quality. Her singing was marked by rare sympathy and intelligence." And the Schenectady Union Star was of the opinion that: "The singing of Rosa Hamilton was among things that will always be recalled when other memories of the crowded auricular bill of fare have faded."



MILDRED DILLING,
well known harpist, will give a recital in Steinway Hall, New York, on Tuesday evening, January 12. Before returning to this country for her winter's musical activities she played several important engagements abroad, including an appearance at the American Women's Club in London, under the patronage of Mrs. Alonson B. Houghton, wife of the American Ambassador to the Court of St. James. She had successful appearances also in Paris and at The Hague. On December 22 she played at a private musicale in New York given in honor of Prince Paul of Greece. New Year's Day she played at the Garden Club, Pelham Bay, N. Y. (Photo by Maurice Goldberg.)



GIGLI KEEPS IN SHAPE.
The favorite Metropolitan tenor is a great believer in exercise to keep himself and his voice in shape. For the moment, however, he is surrendering the rowing machine, part of the equipment used in his daily calisthenics, to a younger member of the family, Enzo Gigli. The famous tenor's latest success was in the title part of Giordano's novelty, *La Cena delle Beffe*. (International Newsreel photo.)

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CLEVELAND, OHIO

CLEVELAND, OHIO.—Chamber Music again found a sympathetic audience here when the Chamber Music Society of Cleveland presented the Flonzaley Quartet to a packed house at Wade Park Manor, December 15. For the dyed-in-the-wool classical portion of the program there was the Haydn quartet in F major and the Schumann A Minor Quartet, both of which met with the usual approbation. Modernists, however, had their innings when a quartet (still in manuscript) by Frederick Jacobi, young American composer, was played. Jacobi has built from American Indian themes a most diverting work and one that abounds with dexterous harmonic effects. This work was followed by a short piece by Beryl Rubinstein, Cleveland pianist and teacher, which was enthusiastically received. Cleveland is familiar with the personnel of the Flonzaleys, which includes Messrs. Betti, Pochon and D'Archambeau, but it was the first appearance in the city of Nicholas Moldavan, who plays viola in the ensemble.

CLEVELAND ORCHESTRA—MISCHA ELMAN

Mischa Elman made his third appearance in as many years as soloist with the Cleveland Orchestra at its concert at Masonic Hall, December 17 and 19. He played the Mendelssohn concerto and won for himself thunderous and appreciative applause. The symphony of the occasion was the Dvorak New World, and Nikolai Sokoloff conducted it with just the right amount of sentimentality, making the slow movement extremely poignant, and yet not ruining it by over-emphasis of its pathos. The Liszt Hungarian Rhapsody No. 1 closed the program.

"POP" CONCERT

At the fourth popular concert, given by the Cleveland Orchestra at Masonic Hall, December 20, Arthur Shepherd, assistant conductor, was at the conductor's desk and assisting him was the choir of the First M. E. Church. The Yuletide spirit prevailed, with the choruses from Handel's Messiah sung. The choir, under the direction of Griffith Jones, acquitted itself splendidly and showed a nice balance and purity of tone. Orchestral works performed under Mr. Shepherd's baton included Bizet's dramatic overture, Patrie; MacDowell's suite in A minor—In a Haunted Forest, Summer Idyl, In October and Forest Spirits; Chabrier's Rhapsody Espana; Notturmo and Norwegian Rustic Wedding March by Grieg, and the Dream Pantomime from Hansel and Gretel by Humperdinck.

CHALIAPIN

Feodor Chaliapin came to make a triumphal re-appearance in recital at Masonic Hall, December 20. The big Russian basso, who is one of Cleveland's particular favorites in both the concert and operatic field, repeated his custom of presenting an extempore program, indicating his songs just before he sang them and causing the usual flurry of program books while the eager audience hunted the songs in question. His voice was in excellent condition and all the familiar and charming informality of the artist met with its customary enthusiastic response.

E. C.

Bruce Benjamin Returns to America

Owing to his successful appearance with the Philharmonic Orchestra of Berlin under Bruno Walter, Bruce Benjamin, young American tenor, was reengaged to sing with that organization and also was engaged as soloist for the Beethoven song cycle, An die Ferne Geliebte, at the Beethoven Birthday Festival on December 16. Mr. Benjamin, a young lyric tenor, has been concertizing in Europe for two years with great success, and oddly enough, his highest praise has come from a group of Scottish and a group of American songs, which seem most popular in Europe.

A native of Saginaw, Mich., he went abroad for the purpose of studying with great masters. He is well known throughout the Middle West, where he made many appearances in concert, oratorio and as soloist. His first concert in Europe was in Berlin, and he achieved results warranting another recital immediately. When his work came to the attention of leading musicians there, he was engaged by Bruno Walter for the Berlin Philharmonic, varying this with orchestra and oratorio appearances. For a year and a half he has been touring the leading cities, including Vienna, Munich, Dresden and Hannover, and in Switzerland, France and Holland. He was honored this season by being engaged to sing Beethoven's Ninth Symphony with the Berlin Philharmonic and the Mozart Requiem under Bruno Kittel. However, Mr. Benjamin will make his debut to a New York audience at Town Hall on February 8, never having previously sung here. He will be accompanied by Coenraad V. Bos, well known pianist, who has played for him on his European tour.

Anastasha Rabinoff Inspires Poetess

A young and well known poet, Beatrice Kanter, was present at one of the recent concerts that Anastasha Rabinoff gave at Virginia, Minn., and was so inspired by this soprano's singing that she penned the following poem as a token of her appreciation:

ANASTASHA RABINOFF

The possessor of regal qualities—art,
Of which she is a very part,
Loveliness, distinctive poise;
Of the three there is hardly a choice;
Yet there is something more rare than
These things—
That intangible something that only she
To us brings
The exquisite beauty of a marvelous voice
Which thrills all who hear and bids them rejoice.

Cincinnati Conservatory of Music Notes

CINCINNATI, OHIO.—A series of four concerts, in one city in the space of ten days, is a feat which not many young pianists would care to attempt, yet Faye Ferguson, an artist of talent (and of unlimited vitality also) undertook such a performance recently in Cincinnati and gave a brilliant account of herself. Miss Ferguson who, after graduating with honor from the artist department of the Cincinnati Conservatory of Music, has been doing concert work and continuing her study of repertory with Marcian Thalberg, was heard in the Concert Hall of the school on December 1,

4, 7 and 10, each time playing to a well-filled auditorium. Miss Ferguson's playing is notable for its excellent technic, which allows her fullest scope to express, with the imprint of her personality, the sentiment of the music she plays. Her touch is assured, alternately delicate or imperious. Her renditions are fascinating in their lucidity and in their clarity of thought and phrasing. Not the least of Miss Ferguson's attractions is her stage presence, which radiates charm.

F. B.

Beryl Rubinstein Talks

CLEVELAND, OHIO.—"Deliver me from the musical Laura Jean Libbys and Diamond Dicks, but equally deliver me from the snobs who will not play or teach anything but Bach, Brahms, Beethoven and that ilk." Such was the purport of an informal talk on pedagogy with Beryl Rubinstein, head of the piano department of the Cleveland Institute of Music. Mr. Rubinstein is an acknowledged authority on piano literature, to which he has devoted much research. He has had a brilliant record as a concert pianist and to that he adds great gifts as a teacher and composer, all great distinctions for one so young, and Mr. Rubinstein wears his laurels with enchanting modesty.

"A young man came to me the other day who had been studying piano for eight years and did not yet play a single thing from the classics," Mr. Rubinstein went on to say in explanation of his prayer for deliverance from the Diamond Dick musicians. "That was bad, very bad, but then many err on the other side, for all good composers cannot be immortals and lesser lights have done some fine work which deserves to be played even by the interpreters of the classics."

"I have no patience with the musicians who judge a piece of work solely on the merits and reputation of the composer. If a mediocre man writes one fine work that composition should be given due credit with no detractions in the name of his lesser achievements. I distrust, too, the generalizer who condemns wholesale all the 'moderns,' or all the 'French school,' or all of any group. That smacks too loudly of fanaticism."

From all of which it may be gleaned that Beryl Rubinstein is an unusually sincere musician, with nothing of the eccentric and poseur about him. Before coming to the Institute faculty in 1921 he had become widely known for his concertizing. He is the only artist who has appeared as soloist for four consecutive years with the Cleveland Orchestra. He has played with the New York, Philadelphia, Detroit and London orchestras and, as has been mentioned, he is director of his department at the Institute at a somewhat unprecedented age.

Another theory held by Mr. Rubinstein is that musicianship is not enough. He holds that any average, ordinary young person who gives six hours a day for ten years to piano study could become a master technician; with five more years he could have a mastery of virtuosity equal to any—but his playing would be devoid of real musical content. This same student with a better than average intelligence, with training in solfège, counterpoint, harmony, and musical history, and a knowledge of the classics would still be nothing if his grasp were merely academic. Artistry must be the sum total of all the above plus personality, maturity, experience, culture, background, and understanding. The piano is only a medium. The performer can draw forth what he puts in and the technician performs only to produce the effect of perfect coordination; the real musician produces artistry.

R.

Bori in Demand at Metropolitan

Lucrezia Bori is so much in demand at the Metropolitan Opera House in New York that she rarely arranges a concert tour outside the opera season. When she does sing in concert, the event is usually the occasion of a personal triumph for the distinguished little Spanish singer. This season she appeared once before the opera season, in that period of pre-opera personal recitals by Metropolitan stars which has become a delightful custom of the early music season in New York. That appearance, however, was briefer than a recital; it was her appearance as soloist with the State Symphony Orchestra of New York, when she sang an air from Mozart's Figaro and Depuis le Jour from Charpentier's Louise. The audience welcomed her appearance with whole-hearted and enthusiastic applause before she could sing a note and clamored for encores afterward. Miss Bori's stage presence fills an auditorium with its graciousness even as her fine soprano fills it with its volume.

When the Metropolitan embarked on the new enterprise of presenting Maurice Ravel's astounding French opera, L'Heure Espagnole, the difficult principal role was entrusted to the taste and ability of Miss Bori. Her success was of such proportions as already to have been accepted as a permanent contribution to operatic history.

One of Miss Bori's most delightful roles is that of Melisande in Debussy's beautiful Pelleas and Melisande. Played many times in a winter, her fine portrayal of this delicate part repeatedly draws such comment as "Lucrezia Bori as Melisande was a vision and a joy to hear" (New York World), or "Lucrezia Bori and Edward Johnson wandered again with delicate feeling and beautiful restraint through the dark channels of the love of Pelleas and Melisande."

The reviewer is tempted to ignore the fact that their excellence has been already recorded at length, and dwell further on the singing" (New York Post).

Nina Morgana Enjoyable in Lyric Songs

Nina Morgana, of coloratura fame, is continually making new strides and conquests. Following her recent recital in Philadelphia, particular praise came to her because of her beautiful lyrical work in songs by Chaminade, Rimsky-Korsakoff and Hahn. The Philadelphia Record spoke of Miss Morgana as being surprisingly enjoyable in lyric songs, and that in fact her voice was much more musical and expressive in this style of song. While in praise of her coloratura, the Philadelphia Bulletin found that Miss Morgana's delivery of the Cavatina from La Sonnambula was fluently easy, having admirable facility in the execution of high staccato notes and trills. Miss Morgana is always a favorite wherever she appears, because of the excellence of her artistry and the charm of her youthful personality. Previous to her appearance in Philadelphia the soprano scored a complete success in Spartanburg, S. C., her audience responding to every emotion she endeavored to convey.

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CINCINNATI, OHIO

CINCINNATI, OHIO.—With symphony concerts every week, with the regular recitals at the various music schools, with the activities of the musical clubs and finally with the annual series of concerts given by noted artists, Cincinnati has had no dearth of musical activity. Galli-Curci came into Music Hall on November 19. The recital was one of the best she has given here during the past several seasons. She was in splendid voice and won much applause.

Under the auspices of the music department of the Cincinnati Woman's Club, one of William Wade Hinshaw's Companies presented Mozart's Marriage of Figaro at Emery Auditorium. The performance was excellent. Despite the fine work of the entire company, Editha Fleischer, as Susanna, was the outstanding figure of the presentation.

Late in November the Clifton Music Club presented Louis Victor Saar in a program of his own compositions at the Hotel Alms.

December got under way when the Matinee Musical Club inaugurated its new season with a concert by the Russian Symphonic Choir, Basile Kibalchich, director.

On December 3, the Orpheus Club gave its first concert with Florence Macbeth as soloist. Miss Macbeth was heard to advantage in several groups of songs and with the chorus. The club's program was a request affair being made up of the most popular numbers which have been included on programs of the past few years. Prower Symonds directed.

Will Rogers and the De Reszke Singers came on December 8. Mr. Rogers talked about everything and everybody in his inimitable way and the quartet deepened the impression which it made last year.

With the city's appetite for chamber music well sharpened by the concerts given by the College of Music Quartet, the Chamber Music Society of San Francisco came to town. The concert was one of the finest of its kind which has been given here in years. It took place at the Woman's Club Auditorium. S. T. W.

Cincinnati Conservatory Notes

CINCINNATI, OHIO.—Affiliation between the University of Cincinnati and the Cincinnati Conservatory of Music has been further strengthened by the recently announced arrangement whereby students in the Liberal Arts College of the university, who are also students at the conservatory, will be allowed Liberal Arts credit for the satisfactory completion at the conservatory of courses in history of music and in harmony. By this arrangement students at the conservatory may also include these courses in working for the degree of Bachelor of Arts, which many take in conjunction with their study of music. The University of Cincinnati offers no courses similar to those mentioned above, but accepts the credits of the conservatory, as the work given at the latter school is of college grade. These are the first courses offered at the conservatory for which students of the Liberal Arts College may receive credit, though in the College of Education students preparing to take the degree of Bachelor of Science in Public School Music or Bachelor of Education in Public School Music divide their time between the two schools. The courses in history of music are given by Etelka Evans, B. M., who includes in her lectures the study of ancient musical systems and instruments, the rise and development of religious and secular music and the tendencies of modern music. George A. Leighton, D. D., who is in charge of the instruction in harmony, is assisted by William Naylor, graduate of the Conservatory, and by Mildred Eakes, A.B., A.A.G.O. The courses for which credit is to be accepted under the new arrangement include the following two-hour courses: Harmony 1, 2, 3 and 4, one liberal arts credit being allowed for the satisfactory completion of each semester's work. In History of Music 1 and 2, 3 and 4, which are one-hour courses, one Liberal Arts credit a year may be earned. In other words, a student may be granted a total of four credits for work in harmony and a total of two credits for work in history of music.

The "S. R. O." sign should have been displayed at the Concert Hall of the Cincinnati Conservatory of Music, November 4, for the audience attending the concert given by the Conservatory Orchestra that night so far exceeded the seating capacity that many stood through the program, finding themselves well repaid by the excellence of the music offered on this occasion. The orchestra this year has more than seventy members, all choirs being well represented and the ranks of the organization include a number of players of marked talent. Blanche Brant, sixteen-year-old pupil of Jean Verd, who is continuing her studies of piano with Mieczyslaw Munz during the illness of her former teacher, was the soloist, playing the Mozart concerto, E flat major, with the orchestra.

Robert Perutz, violinist, and Dr. Karol Liszniewski, pianist, gave a recital at the conservatory, where they are members of the artist faculty, November 30. An additional feature was the rendition of Auldre, by Jean ten Have, another member of the faculty.

Arlene Page and Helen Jacobs, pianists, pupils of Marguerite Melville Liszniewska, and Wilbur Green, who is studying percussion instruments and tympani under Leo Brand, illustrated the first of the causeries musicales given by Nina Pugh Smith, Cincinnati music critic, October 21.

Samuel Morganstern, who graduated from the conservatory last June as a pupil of Marcian Thalberg, has been awarded a piano fellowship by the Juilliard Foundation.

Chamber music for wind instruments is seldom heard in such perfection of ensemble and nuance as at the recent concert given by members of the faculty of the Cincinnati Conservatory. The artists, all solo players of their instruments in the Symphony Orchestra, were Ary van Leeuwen, flute; Rene Corne, oboe; Hans Meuser, bassoon; Gustav Albrecht, horn, and Joseph Elliott, clarinet. They were assisted by the young Polish artist, Mieczyslaw Munz, at the piano. The program contained two numbers new to American audiences—a quintet for wind instruments by Theodor Blumer, and a piquant Sonatina in canon form for two flutes by Paul Hindemith. The latter, in which Mr. Fenboque assisted Mr. Van Leeuwen, with its strict canon form in divergent keys, kept the listeners on edge until the final unison which closed each of the three movements. The quintet makes use of all the resources of the five instruments and while modern, is not unpleasantly so. J.

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ACROSS THE COUNTRY

Atlantic City, N. J.—Emerson L. Richards, New Jersey's musical senator, not only generously arranged for the appearance of Dr. Alfred Hollins, noted English organist, in a recital on the splendid new High School organ, but also furnished a theme for the organist's improvisation; this was the big feature of the recital of December 22. The various and interesting qualities of the blind organist's playing struck home, so that he made a lasting impression. His own intermezzo, Spring Song, and Triumphal March were encored, a scherzo in A being added. Present on Senator Richards' invitation were various prominent Philadelphia organists, among them Messrs. Fry and Maitland. R.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Erie, Pa.—Recently, the Marceins gave a dance program under the auspices of the Zonta Club.

Pupils of Anna Bruder appeared in a recital at her home. Theodate Stahl presented Frances Page in an organ recital in the Glenwood United Church. Ella Kuhn, contralto, assisted in the program.

The pupils of Edith Elder appeared in a recital given in the English garden of the Reed House.

Pupils from Mrs. Charles LeSueurs' classes in expression, Erie Conservatory of Music, gave a program at the First United Presbyterian Church.

In observance of Educational Week in the Erie schools, the Gridley High School Orchestra gave a concert. Grace Albracht is musical director at Gridley.

The choir of Brown's Avenue Presbyterian Church gave a special program, on November 30, under the direction of Mrs. J. U. Ricart.

Paul Cleveland, violinist, was soloist at the sacred concert the choir of Simpson Methodist Church gave on November 30.

Mariam DeGraw, soprano, Roy Blanchard, baritone, and Leo Miller, pianist, appeared in concert at Conneaut, Ohio.

Pupils from the different departments of the Campbell School of Music appeared in a program, in the recital hall of the school, on December 3.

The pupils of Mr. and Mrs. Thekla Baur Abbott gave an attractive program at the Abbott Studio, December 5.

The Excelsior Concert Company gave a concert at the Simpson M. E. Church, December 8.

German music was the subject at the meeting of the music department of the Woman's Club, December 11. Mrs. Harry Schaaf is the chairman of this department.

Juvenile pupils of Lenora Marks appeared in recital, December 14, at the Mark's Studio.

Gladys M. Stein presented six pupils in a class recital at her studio, December 19.

Helen Fields and Walton Brooks, pupils from the Toy Symphony class of Gladys M. Stein, appeared on a program at the Brown's Avenue United Presbyterian Church, December 23. G. M. S.

Granville, Ohio.—Within a month the patrons of music in Granville and vicinity, through the activities of the Granville Festival Association, have had the great pleasure of hearing such fine artists as Percy Grainger, who gave a masterful demonstration of his art, and the Chamber Music Society of San Francisco on December 11. Their playing was delightful, both to the professional musician and the layman, and all who heard them praised them as musicians of the first rank.

The usual annual presentation of The Messiah, with special soloists, Engwerson chorus, University Orchestra and organ, with Karl H. Eschman, conducting, was given, December 12 and 13, in Swasey Chapel of Denison University.

The Denison University Conservatory of Music faculty have recently given the following recitals: Edward G. Mead, organ; Mary Reckard Fitch, song recital; Wm. M. Wells and Karl H. Eschman, cello and piano; R. Edgar Veith, song recital; Fannie Judson Farrar and Lois May Jones, two piano recital. R. E. V.

Greenville, S. C.—Handel's Messiah was given, under the efficient leadership of J. Oscar Miller, on December 15 at the Ramsay Building of Fine Arts, under the auspices of the Greenville Music Club. The chorus of 150 and soloists were excellent, the latter including Grace Kerns, soprano; Doris Doe, contralto; Arthur Krait, tenor, and Charles T. Titmann, basso. The accompaniments were rendered by George H. Schaefer, organ; Berneice DeLand Miller, piano; Lennie Lusby, violin; Francis Harris, violin; T. H. Harn, cornet; A. J. Garing, trombone, and DuPre Rhame, tympani. B.

Milwaukee, Wis.—December showed a falling off in the number of concerts due to Christmas activities, the last concert by the Chicago Symphony Orchestra, under Frederick Stock, having been given on December 7. The orchestra was in superb condition and played an exquisite program as though inspired. Mr. Stock interpreted the Cesar Franck symphony, with his usual rare insight, discovering new beauties, as he did in the Bach suite.

On December 13, the Chamber Music Society of San Francisco appeared in the Pabst Theater in the second of Miss Rice's Twilight Musicals, but without Olga Steeb, pianist, the latter being incapacitated by illness. The organization made an excellent impression, especially in the numbers which employed the fine flute of Elias Hecht, founder of the organization. The ensemble was well balanced and the various numbers cordially applauded.

On December 20, Marion Andrews presented Ernestine Schumann-Heink in recital in the Pabst Theater, before an audience which outdid itself in giving the singer ovation after ovation. Mme. Schumann-Heink sang with understanding and gave a concert which will long live in the memories of those in attendance. M. A.

Oklahoma City, Okla.—On December 15, in Harding Memorial Hall, a delightful recital was given by Madeleine Braniff, soprano, assisted by Anna Shapiro, violinist, Josef Noll at the piano. Miss Braniff is a local girl who is well

known in music circles here. She has a splendid voice and sang before a large audience. A.

Philadelphia, Pa. (See letter on another page.)

Providence, R. I.—Under the local management of Albert M. Steiner, Paderewski was heard in an all Chopin program in the Albee Theater. A large audience greeted the artist and the prolonged applause was rewarded by several extra numbers. His playing was admirable throughout and the afternoon left a lasting impression.

A feature of the third Reeves memorial concert, in the Providence Opera House, was the playing of June Russillo, pianist, with the Providence Orchestral Association, Hans Schneider conducting. Miss Russillo is only nine years old, yet she played with splendid technic and amazed the large audience. She is a pupil of the Hans Schneider Piano School and much credit is due Mr. Schneider for his careful instruction. Roswell H. Fairman, conductor of the association, gave an admirable reading of Schubert's Unfinished Symphony in B minor and the Verdandi Male Chorus, under direction of Oscar Ekeberg, pleased with several selections.

A joint recital by Beatrice Ball Battey, violinist, and Bertha Woodward, pianist, was given in Memorial Hall before a large audience. Mrs. Battey, a pupil of Auer, played with rare charm and refinement and Miss Woodward's playing was marked for admirable technic and musical sincerity.

Beatrice Ward, pianist, artist pupil of Mme. Avis Bliven-Charbounel, made her recital debut in the Providence Plantations Club. Miss Ward surprised her ardent admirers with her exceptionally fine playing.

The Chaminade Club, of which Mrs. George Lomos is president, gave a program of Christmas Music for its December musicale, in Frobel Hall. Besides songs by a chorus of women's voices, accompanied by string ensemble, Ruth Moulton was heard in a group of violin solos; Ruth Strip gave two piano selections and Marguerite Eastwood rendered contralto numbers. Jane Bodell had charge of the meeting.

Dr. Jules Jordan has just received a new portrait of Lilli Lehmann. The photograph was autographed by Mme. Lehmann and came from Grunewald. Lucia Chignon, a former pupil of Dr. Jordan, is now studying in Berlin with a teacher of opera roles, whom Mme. Lehmann especially recommended.

Mme. Avis Bliven-Charbounel was heard in an interesting pianoforte recital in the large assembly hall of the Providence Plantations Club. She added to the pleasure of the evening by giving an analytical talk on the numbers played. An enthusiastic reception was tendered the artist who displayed admirable technic and musical sincerity.

Under the patronage of Aide Oliveira Aguiar, consul of Portugal in Providence, Julio Cardova, Portuguese violinist, was heard in a recital in Churchill House. Mr. Cardova, recently returned from a concert tour in Spain and Brazil, opened his program with the second concerto op. 22, by Wienawski, revealing a tone of real beauty and clarity.

The University Glee Club, Berrick Schloss, conductor, gave its first concert of the season in Memorial Hall, the soloist being Emma Roberts, mezzo-soprano. Four American Indian songs by Cadman were splendidly rendered, Charles Everett, baritone, singing the solo part with his usual expressive style and refinement. Fill Every Glass, from The Beggar's Opera, was especially well given, the solo being sustained by Mr. Schloss, tenor. Miss Roberts was cordially received and her fine voice of wide range was heard to advantage in the aria from Samson and Delilah and a group of songs. G. F. H.

St. Louis, Mo. (See letter on another page.)

San Diego, Cal. (See Music on the Pacific Slope.)

Stockton, Cal. (See Music on the Pacific Slope.)

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GOTHAM GOSSIP

POTTER AND VAN GELDER LECTURE RECITALS

Marguerite Potter gave two operalogues, namely, Boheme and Tosca, at Pilgrim Hall, with arias on the Victrola, January 4 and 11. Marie Van Gelder gave An Evening of Song at the Twenty-third Street Y. M. C. A., Johanna A. Arnold at the piano, and a second one at P. S. 66. All were under the auspices of the Bureau of Lectures, Board of Education, New York City. Miss Potter's fund of information, clear enunciation and pleasant stage presence brought her interested attention. Mme. Van Gelder, of the faculty of the New York College of Music, sings with authority, and was especially enjoyed in her German lieder.

HAZEL KNIFFIN VIOLIN RECITAL

Hazel Kniffin's December 10 musicale was enjoyed by an invited audience, who heard the capable young violinist play works by Bruch, Vitali, Chopin, Dvorak, Granados, Burleigh and Borissoff, the last named playing the piano accompaniment for his own Humoresque Orientale. Madeline Vose was the accompanist, and the audience was generous with applause.

DICKINSON RESUMES FRIDAY NOON MUSIC

Clarence Dickinson's Noon Hour of Music, given at the Brick Church every Friday at 12:15, from New Year's to Easter, will be resumed January 8, when the Messiah will be sung by the motet choir, with Betsy Ayres, Paula Hemminghaus, Foster House and Frederic Baer as soloists.

A. G. O. NEW YEAR'S LUNCHEON

Prominent speakers, with the usual good cheer, characterized the January 1 annual luncheon, Waldorf-Astoria Hotel, of the American Guild of Organists, Frank L. Sealy, Warden. The National Association of Organists plan a dinner for next month.

GEHRKEN VISITS NEW YORK

Warren Gehrken, A. A. G. O., organist and choir director of St. Paul's Church, Rochester, N. Y., spent the Christmas holidays with kinsfolk in Brooklyn, and was greeted by many friends. His candlelight service on Christmas Eve, and music on Christmas Day, brought much standard choral music, the choir being assisted by Misses Sherman, Cardd, Martin, Keeler and Bell of the Rochester American Opera Company, Master Martin Thulin singing the solo in Tours' Sing, O Heavens.

Milan Lusk Again Triumphs in Chicago

Returning from a concert tour of the Middle West, Milan Lusk, violinist, added new laurels to his already long list of successes this fall when he appeared again at Orchestra Hall, Chicago, on November 10. In fine form, the violinist gave of his best to a select and discriminating audience. As in his first Orchestra Hall appearance a month ago, the Chicago critics voiced their hearty approval in direct and praiseworthy terms. The Daily News critic mentioned that in the very first group "Lusk so pleased his audience that he had to add an encore. He has technical facility and a tone of fine quality." Edward Moore in the Tribune spoke of him as "a good violinist" who can stand on his own merit. Glenn Dillard Gunn stated in the Herald and Examiner: "Lusk has tone, technic and magnetism." Karleton Hackett in the Chicago Evening Post was of the opinion that "Lusk played with understanding of the music, good tone and technic." From the pen of Eugene Stinson of the Journal: "Lusk was admired for his accurate technic, a fine, sympathetic tone and force of personality."

Mr. Lusk will be heard in Europe next spring. He will probably play first in England, then in France, and later in Czecho-Slovakia. Vaclav Talich, conductor of the Prague Philharmonic Orchestra, who has appeared as guest conductor in England and the Continent, has engaged Lusk to appear on Easter Sunday as soloist on the regular Sunday afternoon subscription series given by the Prague Philharmonic in Smetana Hall. Mr. Lusk has many admirers on the other side and the announcement of his spring concert tour in Europe has aroused interest. He will also probably go to Roumania as Queen Marie has expressed a wish that he visit her kingdom again when abroad. Mr. Lusk will return to America October 1 for a Coast to Coast tour.

Esperanza Garrigue Artist in Recital

An interesting program was given at the Esperanza Garrigue studios in the Metropolitan Opera House on December 22 by Paula Fire before a distinguished audience, including Frances Crane Masaryk, daughter-in-law of President Masaryk of Czechoslovakia; John Crane; George De Feo, impresario, and many doctors of law, medicine and music. Paula Fire's beautiful singing of a classic program was so enthusiastically received that Impresario De Feo offered her an engagement in grand opera. Ernest Knoch, the well known conductor, furnished the piano accompaniments for the young lyric soprano, one of the many excellent artist-pupils of Esperanza Garrigue.

Gleason Recital Praised

Harold Gleason recently gave a recital at Salem, N. Y., for the Western New York Chapter of the American Guild of Organists, of which he is dean. The Salem Outlook said in part that it "proved one of the most satisfactory and inspiring occasions ever offered in our church. We remember with delight his dedicatory recital on our fine new organ. The varied program, and the manner in which he interpreted the various selections, were the expressions of the true artist, and left no doubt that Mr. Gleason is among the few who are masters of their instrument."

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BALTIMORE, MD.

BALTIMORE, Md.—An interesting event was the appearance of George Gershwin as soloist with the New York Symphony Orchestra, on which occasion the young New Yorker played his own concerto. Replete with modern so-called jazz rhythm, the concerto drew a variety of criticism. As was expected, certain musical fundamentalists had no word of praise for the number, while the majority felt that Gershwin had accomplished something that at least deserved serious consideration.

Feodor Chaliapin gave a recital during the week and he drew the usual large audience. The Russian was in excellent voice and gave a thoroughly enjoyable performance.

Ruth Breton, violinist, was the soloist at the last concert of the Baltimore Symphony Orchestra. She showed herself an accomplished violinist from every viewpoint and made a tremendous impression at this, her first Baltimore appearance.

The new organ at the Peabody Institute concert hall was dedicated when Louis Roberts, Dutch organist and member of the Peabody faculty, was the recitalist. The organ is the largest in the city and the final word of the day as far as this great instrument it concerned.

An interesting costume recital by members of the Baltimore Music Club was given recently. This organization, whose membership is composed of women in the large majority and which is conducted by women, has been doing excellent and serious work since its foundation less than two years ago. Those who participated in the last concert were Leslie Frick, Beulah Weil, Elsie Kraft, Rose Berman and Elsa Baklor.

The first public presentation of Franz C. Bornschein's new Christmas cantata took place at Old St. Paul's Protestant Episcopal Church. The choir was augmented for the occasion and the new work was given an intelligent rendition. Mr. Bornschein has won a number of prizes for his compositions and is one of the most active Baltimoreans of the day as far as serious musical composition is concerned.

Ethel Davis was the recitalist at the weekly organ concert in the Maryland Casualty Building.

The advanced pupils of the European Conservatory of Music, Henri Weinreich, director, gave their first concert of the season recently at Stieff Hall. Excellent work was shown throughout.

Phyllis Lett in Australia

In a letter from Australia, Phyllis Lett writes interestingly of her activities. She appeared in a radio program with Tetrazzini, singing for over ten million people, and letters received from all parts of Great Britain told how beautifully her voice broadcasted. Just prior to her marriage she gave a farewell concert at Queen's Hall, London,



PHYLLIS LETT.

with Sir Landon Ronald and his orchestra and scored a great success. So many floral tributes were given to the young artist that the platform looked like a beautiful bower of flowers. The contralto is now in Australia enjoying a holiday, but she soon will resume her concert work, appearing in Australia and New Zealand.

Kathryn Meisle Enjoys Busy Season

Kathryn Meisle, Chicago Opera contralto, opened this season with three performances with the Los Angeles Opera Company during late September, these operas coming considerably earlier than the Chicago Opera season. Miss Meisle made such a sensational success on the Pacific Coast that she was immediately re-engaged for next season. The last week of December and the entire month of January she is devoting wholly to leading contralto roles with the Chicago Opera Company. She appeared as soloist with the New York Symphony Orchestra in Brooklyn and in New York City on December 19 and 20, and has also been engaged as soloist with the New York Symphony Orchestra for appearances in Washington, Baltimore, and Philadelphia. On Christmas Day, she sang the leading contralto part in The Messiah in Cincinnati, under the auspices of the Cincinnati Musical Festival Association.

During the first part of March, Miss Meisle will make a concert tour to Florida, where she has already been engaged for concerts in Palm Beach, Miami, Orlando, St. Petersburg, Jacksonville, and other points on the American Riviera. On this tour to the South, she will include in her recitals

Pinchurst, Hartsville, Chattanooga, Memphis, Greenville, S. C., and other points in that part of the South.

Altogether, Miss Meisle has already been engaged for over fifty dates for the present season, which proves her one of the most popular contraltos before the American public to-day.

Levitzki's Triumph in Hongkong

Mischa Levitzki, now returning from his concert tour in the Far East, made his first appearance in China in a concert at Hongkong, October 3. Previous to that he had played thirteen concerts in Java in seventeen days and two at Singapore. On October 8, he gave his second concert at Hongkong, and this was followed by two in Shanghai, two in Tien-Tsin, two in Peking and two more in Shanghai. If time allowed, he expected to give two concerts in Harbin, but as he was scheduled for at least fifteen concerts in Japan and had to be back in Seattle on January 5, it may not have been possible. His concerts in India were cancelled in order that he might devote more time to his Chinese engagements. Everywhere he has gone, he has had record audiences as audiences go in the Orient, where halls as a rule are small compared to American concert halls. Of his first concert in Hongkong, the Hongkong Telegraph of October 5 said:

"To Levitzki goes the signal honor of being the first great pianist to receive a fitting welcome in this Colony, and never was such a warm reception more deserved. Of Mischa Levitzki himself little was known locally, but authentic tribute which preceded him indicated the high standard to be expected, and this was instantly demonstrated by the masterful translation of his introductory offering—the Organ Toccata and Fugue in D minor (Bach-Tausig). From then on the audience was held enraptured by an executant so endowed with the ability to charm with delightfully sympathetic touch and superb technique. Beethoven's Sonata, op. 57 (Appassionata), was invested with a beauty rarely known, while the Chopin group revealed the artist to be a great exponent of this favorite composer. The interpretation of the Scherzo in C sharp minor, op. 39, was brilliant in the extreme, and the study in G flat, op. 25, No. 9 (Butterfly) had to be repeated. The final division of the program consisted of three varied works, Troika en traineaux (Tchaikowsky), a study of galloping horses, sleigh bells and Russian folk songs; La Jongleuse (Moszkowski) and Liszt's Rhapsody No. 6, the last item proving the crown triumph of a truly wonderful recital, at the conclusion of which the audience vociferously applauded, not resting content until Levitzki had generously responded with three encores."

Macbeth Delights Springfield

SPRINGFIELD, ILL.—The State Arsenal accommodated one of the most satisfied audiences ever attending a concert in the city when Florence Macbeth, back from her very successful English tour, tarried on her way to Chicago, at the behest of the Woman's Club, and gave one of her delightful recitals, November 30. Of the numbers included in her effective program, the Shadow Song, from Meyerbeer's Dinorah, and Tarantella, of Rossini, demonstrated the singer's excellent vocal flexibility, while Handel's What's Sweeter Than a New Blown Rose served as the medium for delighting her hearers with some of the lovely legato singing which has done so much to place her in the high esteem of concert audiences.

K. G.



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PHILADELPHIA, PA..

PHILADELPHIA, PA.—Two compositions of particular interest to Philadelphians were performed by the Philadelphia Orchestra at their concerts of December 18, 19 and 21. The first was a symphonic illustration, *Loretto*, composed by Wassili Leps, pianist, composer, conductor and teacher (formerly conductor of the Philadelphia Operatic Society). This number was dedicated to, written for and endorsed by Charles M. Schwab. The name is that of Mr. Schwab's estate in the Allegheny Mountains. This was the first performance of this clever bit of composition. Mr. Leps conducted and was well received by the large audiences. The second number was the symphony No. 1 in C major by the late Dr. W. W. Gilchrist of Philadelphia. This is also a pleasing work, of which the first and last movements are the best. The last part of the program was devoted to variations on a theme of Haydn, *Choral St. Antoni*, by Brahms; some German Dances, by Schubert, arranged in one movement; and the waltz, *Geschichten aus dem Wiener Wald*, Strauss. They were all beautifully played and highly appreciated.

JACOBINOFF-FOLGMANN-WISSOW TRIO

A delightful concert was given in the Academy of Music Foyer, on December 11, by the Jacobinoff-Folgmann-Wissow Trio, consisting of Sascha Jacobinoff, violinist; Emil Folgmann, cellist, and Josef Wissow, pianist. This trio of young artists made its debut last season and has progressed far since then. The program included the Dvorak trio, op. 90; Beethoven trio, op. 11; and Smetana trio, op. 15. The performance was good and the ensemble work has improved greatly. The audience was good-sized and very enthusiastic.

MATINEE MUSICAL CLUB

For its regular meeting on December 15, in the ballroom of the Bellevue-Stratford, the Matinee Musical Club presented Louis Graveure, baritone, as guest artist. His generous program of fifteen numbers included such favorites as the *Toreador Song* from *Carmen*, the prologue to *Pagliacci* and many simpler songs which were equally enjoyed. Mr. Graveure is a thorough artist and sings with a poise and finish which is charming. The applause was spontaneous and he was generous with encores. His clever accompanist was Arpad Sandor.

The club members who appeared to splendid advantage on the same program were Florence Adele Wightman, harpist; Helen M. Rowley, violinist, accompanied by Mildred H. Ackley; Ethyl Smeltzer Littlehales, soprano, accompanied by Mary Miller Mount; and Dorothea Neebe Lange and Evelyn Tyson in two piano numbers.

OLGA WARREN IN RECITAL

Olga Warren, a young and promising coloratura soprano, gave a delightful recital in the Foyer of the Academy of Music, December 18. Her program was well arranged, including English, French and German songs, beside two operatic arias. Miss Warren has a well-schooled voice, of good volume and range, and gave her program artistically. The accompanist was Francis Moore.

Dutch Critics Like Cortez

Regarding the playing of Leonora Cortez in Holland, the *De Avondpost* said: "Leonora Cortez is a great virtuoso. She obtained a wonderful success and was presented with numerous floral offerings." Favorable, too, was the comment of the *Haagsche Courant* (The Hague) of October 2: "Leonora Cortez' technic stands at an extraordinary height; her musical feeling is very fine; her renderings are brimful of intelligence; she has also a good style; and there is in her playing a striving after versatility that awakens interest and sympathy. She was loudly acclaimed, recalled many times and presented with bouquets. The audience was quite enthusiastic and exacted many encores." The critic of the *Het Vaterland* (Amsterdam) spoke as follows: "What struck me most in the playing of Leonora Cortez, whom I heard yesterday for the first time, is her unbelievable virtuosity. Seldom have I enjoyed such a wealth in nuances of touch. The magnificent manner in which she rendered a rich and varied program is beyond all praise."

De Courant (Amsterdam) of September 28 declared that "there are few women who can equal her playing." The *Zutphensche Courant*, Zutphen, of October 16, was of this opinion: "Glorious, true piano playing, permeated with life, is what we enjoyed at her performance. In ability, talent and conviction this youthful artist belongs among the great, and she should certainly take place in the first rank of them."

Cecil Arden Returns to Women's College

On December 5, at the Mississippi State College for Women, Columbus, Miss., Cecil Arden of the Metropolitan sang a return engagement. Miss Arden appeared on the Artists' Course at the college last year and her success was such that on account of the insistent demand she was brought back this year.

Miss Arden was given quite an ovation, such as only one thousand enthusiastic young college women could give. Despite the fact that during the program the alarm was turned in that one of the nearby buildings on the campus was burning, Miss Arden continued to sing, thereby preventing what might have been a serious panic. The young women were instantaneously quieted and only the presence of mind of the singer saved a situation which could have been very disastrous.

Miss Arden was compelled to repeat several numbers, among them, *Japanese Death Song* (Cecil Sharpe), a unique, classic number and a novelty to the audience; *The Old Refrain*, by Fritz Kreisler; *The Sweetest Story Ever Told*, Stults, and a Mexican song, *Estrellita*, by Ponce. She was ably assisted at the piano by Ola Lee Gullefged.

Grace Wood Jess in Demand

Grace Wood Jess, American singer of folk songs of many lands, visualized in costume, is being heavily booked by her managers. She will begin her tour this month and it will extend through March and April, the places to be visited including California, Nevada, and the Northern, Western and Southern States. So unusual is the art of Miss Jess, so satisfying to eye and ear, that after her concert she is almost without exception re-engaged for the following season.



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New Works by Students at Master Institute

Three compositions presented for the first time were included in a program given recently by students of the Master Institute of United Arts, New York. Two student-composers, Alice Saloff and Max Alexander, gave excellent piano works composed by them, the latter showing promise as composer and pianist despite handicaps of blindness and deafness. Fine tone and technic characterized the playing of Miriam Goldberg, Pearl Rosenblum, Annette Pomeranz, Isabel Gordon and Harold Trauman in groups by Schubert, Schumann, Moszkowski and Liszt. Jeannette Binder, cellist, and Irving Binder, violinist, brother and sister, demonstrated fine possibilities. Admirable interpretation and musicianship marked the playing of Johanna Visser. Lillian Pearson, Henrietta Hyman and Minnie Hafter in a variety of piano numbers by Chopin, Liszt, Schubert-Liszt and Fiedler. The succeeding pianists, Laura Binder, Rossel Golden, Julius Manney, Rose Saffin and Rebecca Kutel, displayed brilliant technic in their interpretations of taxing numbers, while Martha Kleinert gave a splendid interpretation of a new work by Harry Reginald Spier, performed here for the first time since its publication. The work, romantic study for piano, again showed the talent of this serious American composer, also a member of the faculty of the Master Institute. Notable progress was shown by Marion Booth in songs by Burleigh and McGill. The performers were pupils of Maurice and Sina Lichtmann, Ethel Thompson, Max Dittler, Esther J. Lichtmann, Percy Such, William Coad and Bertram Fox, of the piano, voice, violin and cello faculties.

The large audience which attended showed its appreciation throughout the program, after which the audience visited the exhibition of Tibetan banner paintings being held by Corona Mundi, International Art Center.

Hollins' American Tour Extended

Following his opening recital at the Wanamaker Auditorium in October, Dr. Alfred Hollins, English blind organist and composer, proceeded to the Pacific Coast, and has returned to the East for an additional three months of bookings.

According to the Vancouver Province: "Alfred Hollins, the distinguished English blind organist, will remain long in the memories of those who had the good fortune to hear his remarkable program."

The Free Press of London, Ontario, reports: "Dr. Alfred Hollins gave a magnificent organ recital before a crowded church. . . . It is quite safe to say that no finer playing has been heard in London than was provided last night by this blind musician. . . . Probably his improvisation was the finest thing of the evening. His performance demonstrated his right to a place among the great organists of the age."

The Victoria Daily Times said: "The organ recital by Dr. Hollins was a memorable event. . . . It proved a veritable feast in organ music. . . . Superabundant in memory, technic, and in the multitudinous resources of his beloved instrument, he imparts the impression that here in very truth is undoubted genius and perfection."

Dance and Musicales at Zay Studios

A very pleasant evening was enjoyed by the pupils and friends of W. Henri Zay, December 21, at his studios on 72nd Street. Dancing and singing constituted the main features of the entertainment. After a number of dances, Mr. Zay, at the piano, accompanied several of his artist-pupils who offered much pleasure to all present.

The occasion served as a debut for Frank Foreman, who has developed an excellent bass voice under Mr. Zay's tuition. He sang Plaisir d'amour, Old French; My little Love, Hawley; Myself When Young, Lehmann, and In My Heart's Land, Daudridge. His voice is of excellent quality and charm, and his singing gives promise for a brilliant future. Stella Genova, who has sung in opera in Europe and is now a Zay pupil, also sang several numbers, including Ombra Mai fu, Handel, and Cherry Ripe, Cyril Scott. Natalie Beach, who has scored many public successes, was heard in Musetta's song from La Boheme, Puccini; Last Rose of Summer, and The False Prophet by John Prindle Scott, which latter number she sings and acts with great charm of voice and manner.

Refreshments were served throughout the evening. Mr. Zay contemplates giving many similar affairs during the season.

New Piano Music Issued by Fox

Among the new piano solos introduced this season by the Sam Fox Publishing Co. are Ballet of Roses by Floyd J. St. Clair, and the Water Bug by Walter E. Miles. The Ballet of Roses has a waltz tempo with a particularly pleasing melody, while the Water Bug is a pianologue, a novelty composition. Both are suitable for teaching and will find their place in the library of those who collect attractive music for the home.

As a usual thing the Sam Fox Publishing Co. does not put out much teaching material for the piano, but two little compositions, Chansonette and Les Tendres, both written by William Adam Fuhrmann, made such an appeal that already their popularity in the teaching field has proven the wisdom of Mr. Fox's judgment.

Perhaps the best number in the catalog of the higher grade piano selections is Suite Poetique by Albert Gehring. This contains four tone pictures of exceptional value. It is beautifully printed and makes an ideal salon number.

Gunster Ends Successful Texas Tour

Possessing a voice of many accomplishments and with it a personality and capability which enable him to interpret songs of many nations and tongues in realistic fashion, Frederick Gunster, tenor, who appeared as the first attraction of the Kidd-Key College Artist Series, entertained a large and appreciative audience from the beginning to the close of the program. Following this Mr. Gunster was scheduled to fill engagements in Mississippi where he began his tour of the southern states.

Raisa and Rimini's Only New York Recital

Rosa Raisa will make her only appearance of the season in New York in a recital on Sunday evening, January 31, at Mecca Auditorium. Appearing jointly with Mme. Raisa will be Giacomo Rimini, and both artists will be heard in concerted numbers as well as in groups of solos.

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MINNESINGERS AND MINSTRELS

"Is there any distinction between minnesingers and minstrels? Are not the terms synonymous? I have tried to find the desired information without troubling you."

The terms are not synonymous. The minnesingers were the German troubadours or lyric poets and singers of the twelfth and thirteenth centuries, and we strictly of noble descent. They accompanied their songs on the viol. Their art originated in Austria and spread to the Rhine. In the hands of their successors it degenerated sadly. In the Middle Ages, minstrels were professional singers, who sang or declaimed poems of their own composition to a simple instrumental accompaniment. They were fellows of the nobility in court and camp. The French minstrels of the eighth century and later were the musical attendants of the troubadours, having to execute practically the musical ideas of their titled masters. They occupied a subordinate position. At the time of the Norman Conquest, minstrels were taken to England, but their art degenerated until they were classed by statute (1597) as "rogues, vagabonds and sturdy beggars." Their favorite instrument was the rebek, the primitive violin of medieval Europe.

ENGLISH FOLK SONG

"I would like some assistance in planning a program of old English folk songs and Christmas carols. Could you suggest numbers suitable for such a program and could you recommend some books on the subject? Thanking you for this favor."

An authority on old English folk songs is the book compiled by Cecil Sharp, published by Ditson only a few years ago. For Christmas carols, if you will write to any of the music publishers for catalogues.

WHAT RULE FOR PRONOUNCING?

"Can you tell me if there is a correct way for pronouncing the name of one of Wagner's operas that I have usually known as Walkure, although I have seen it under a different spelling? But the latest variation is Walkure. How does one decide such a question?"

Walkure and Walkure are one and the same word. The *unlaut* over the u in the first spelling is a sign that an e is omitted; when it is spelled the second way, the *unlaut*, of course, is left off. The pronunciation in English is as nearly as possible Vahl-key-ree with the accent on the second syllable; the English equivalent is Valkyries. In Italian they are known as Walkirie.

MUSICAL TERMS

"Can you tell me if there is any book published that gives the meaning of the musical terms used by composers? I know most of the ordinary ones, but occasionally there is something I do not understand and would be glad to have a book of reference."

There is a Dictionary of Musical Terms published by G. Schirmer, 3 East 43d Street, New York. It must have been first published quite a number of years ago, as in 1895 it was in its eighteenth edition. Probably there is a later one by this time.

Illinois University to Hear Milan Lusk

Milan Lusk, eminent violinist, who has scored such fine success in the past with his recitals before such well known institutions as the State Teachers' College in Cedar Falls, Ia., Coe College, Ia., and University of Chicago, etc., has just been engaged to give an entire violin recital at the College Auditorium of the University of Illinois in Champaign on February 11. Another recent important booking is for Easter Sunday when Lusk is to play the Bruch D minor concerto on the regular afternoon subscription series of the Prague Philharmonic in Prague, Czechoslovakia. Great interest has been aroused among his European friends by the announcement he will again tour abroad this spring and this appearance with the Prague Philharmonic under the baton of Maestro Talich conceded to be one of the finest conductors in Central Europe, will be one of Lusk's very first dates in Europe to be filled. Prof. Otakar Sevcik, teacher of Morini, Kubelik and Zimbalist, has written a congratulatory letter to Milan Lusk, who was formerly a member of Sevcik's master class at the Imperial Conservatory in Vienna, how pleased he is with the violinist's success in America and stating that his place among the leading violinists in America is now firmly established. The professor concluded with a few personal touches about his own home life in Bohemia and his happy anticipation of seeing his pupil again next spring.

Easton Declines Final Encores

At her recent appearance as soloist with the Minneapolis Symphony Orchestra, Florence Easton, in spite of insistent and long-continued applause at the close of the concert, declined to sing an encore. The artist's attitude on this occasion forms an interesting commentary on encore-giving in general, and shows how a quick decision on the artist's part may make or mar an entire program.

It happened that for this concert the closing number was the Liebestod from Tristan and Isolde, than which no more final "finale" can be imagined; and, in this, Easton unfolding her art at the height of its impressiveness, intuitively sensed the intensity of the moment, and at the close realizing that the climax had been reached, averted what might easily have become an anticlimax by declining to accede to the demand for an encore. The effect was electric; four times she was recalled, the last time the conductor himself leading her from behind the scenes.

The music critic of the St. Paul Pioneer Press, alluding to the incident, observes: "One would like to register grateful thanks for her refusal, graciously enough indicated, to follow that aria—the most profoundly final 'finale' in all music—with an encore. It is not every prima donna who sustains that kind of respect for her art against all temptation."

Sylvia Lent Wins Unusual Praise

The following notice, which appeared in the Buffalo Express recently, well expresses the general impression made by Sylvia Lent on her audience when she appeared in Buffalo as soloist with the Detroit Symphony Orchestra. "Outstanding at the Detroit Symphony concert was the personality of Sylvia Lent and her skill with the violin. The critics acclaimed her as a genius and the audience that night adored her. Standing there, serious-faced, a slip of a girl, like a flower she looked, her fair hair bobbed and her slender figure clad in the simplest of pale green chiffon frocks with little round neck and made sleeveless, and there was absolutely none of the gymnastics only too familiar to audiences. With grace, assurance, and confidence she drew her bow with authority and brought forth a purity of tone that was marvelous. She looked like a

child of perhaps fourteen, but those who appear to know say that she claims to be twenty. Blessed child! And so charming was the scene when at the close of her wonderfully played concerto Ossip Gabrilowitsch, the director of the splendid orchestra, bent over her hand in commendation. What a vista opens up to such a gifted, young, and lovely creature!"

READING, PA.

READING, PA.—Two concerts of unusual merit were given in this city recently—the concert of the Reading Choral Society, December 17, and the second concert of the season of the Reading Symphony Orchestra, December 20.

The Reading Choral Society, under the direction of D. Lindsay Norden of Philadelphia, has attained an enviable position in the musical circles of Eastern Pennsylvania. The program prepared for the last concert was an ambitious one. The chorus numbered more than 150 voices; the parts were well balanced and the tone quality excellent. The choral numbers were sung with a musical grasp, precision in attack, observance of rhythmic effects that evidenced the careful preparatory work of Mr. Norden. An unusually large audience attended and manifested an intelligent appreciation of the splendid work of the chorus. The accompaniments were played by the usual orchestra of forty members of the Philadelphia Orchestra in a manner that contributed materially to the success of the singing. Preceding the choral numbers the orchestra played an instrumental program that included Goldmark's Sakuntala overture; the Adagio and Carillon from Bizet's L'Arlesienne No. 1 suite; and a work of Mr. Norden, A Garden—its first public performance. The orchestra played with its customary fine effect. The Norden work, pastoral in character and scored for small orchestra, was pleasing, melodious, and well written. It was naturally received with much favor by the many local admirers of Mr. Norden. Assisting the chorus was a quartet of New York singers—Margaret Northrup, soprano; Anna Harris, contralto; Wendell Hart, tenor, and Norman Jolif, bass; and four local singers, Laura M. Snyder, soprano; Clarence H. Ruth, baritone; Albert H. Vize, baritone, and Daniel W. Weidner, bass. The work of the assisting singers was well done. The concert maintained the high standard of performance which it has shown in all its concerts under the direction of its present director, Mr. Norden.

Indisputably the best concert given by the Reading Orchestra, in the last three years was that of December 20, and it was, notwithstanding the stormy weather, attended by the largest audience in recent years. There was a marked improvement in every feature of performance, smoothness, tone, attack, balance and particularly noticeable was the improvement in the brass. It was an encouraging evidence to patrons of the orchestra that through the unwearied and zealous efforts of Walter Pfeiffer, the director, the orchestra has apparently surmounted obstacles that have in the past hindered its musical advance. The program prepared was one that was well within the ability of the players and was equally as well within the grasp of the audience. The performance was uniformly good, and held unflinching attention from beginning to close. It was an orchestral performance that demonstrated that the local organization has bridged the gap that barred the road to success, and an assurance that future concerts will continue to show steady advancement. The numbers played were Von Weber's Oberon overture; the Goldmark Rustic Wedding symphony, and Tchaikovsky's Nutcracker suite. Paul Meyer, violinist, of Philadelphia, was the soloist, and gave a pleasing performance of Spohr's A minor concerto; and the Czardas, from Hubay's Hejre Kati. W. W. B.

BOSTON

(Continued from page 10)

brilliance and infectious enthusiasm that have made him one of the most individual pianists of the day. His program comprised a Bach Partita, the sonata in F minor of Brahms, which became revitalized under Mr. Grainger's masterful hands, and pieces by Ravel, Fauré, Debussy, Albeniz and Chopin. There was much enthusiasm and numerous encores.

LEGINSKA CONDUCTS PEOPLE'S SYMPHONY

Ethel Leginska returned to Boston for another appearance as guest conductor of the People's Symphony Orchestra, December 13, at the Hollis St. Theater. In Weber's concerto in C major, the dramatic third Leonora overture of Beethoven, and Tchaikovsky's fourth symphony, Miss Leginska was again successful, both as piano soloist and as conductor, stirring her audience to great applause. She has made notable strides as a conductor.

FISK JUBILEE SINGERS

The Fisk Jubilee Singers gave a concert, December 13, at the Copley Theater, to a good-sized audience. Their program, which consisted largely of spirituals, gave them opportunity to display again the subtle blending of voices, the innate rhythm and the sympathetic appreciation that have always made their concerts interesting.

CHEKNIANSKY TRIO PLEASES

The Cherniavsky Trio gave a recital here on December 8 in Jordan Hall. This admirable ensemble gave a pleasurable demonstration of its individual and collective abilities in a well-varied program comprising Beethoven's Trio, op. 70, No. 1, Tchaikovsky's trio, op. 50, and the Fantasia in C major of Frank Bridge. The Cherniavskys gave a delightful concert, for in addition to their requisite technical accomplishments for a program of this character, they displayed also that musical insight, sympathetic appreciation and complete self-subordination that are indispensable to an enjoyable performance of chamber music. Their audience was keenly appreciative.

ONEGIN WITH HARVARD GLEE CLUB

Sigrid Onegin, contralto, was the soloist at the first of the three annual concerts of the Harvard Glee Club, December 10, in Symphony Hall. Apart from the German lieder on her part of the program, Mme. Onegin's choice of songs was not particularly fortunate. However, it was good to hear again her warm, opulent tones and to witness the skill with which she manages her glorious voice. The Glee Club, ably led by G. Wallace Woodworth in the absence of Dr. Davison, gave pleasure in classic numbers

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Curtis Institute Notes

Warm appreciation of the artistic value of the joint recital given by Mme. Charles Cahier, contralto, and Louis Bailly, viola, in the second concert of faculty members of The Curtis Institute of Music was expressed by Philadelphia music critics recently. The concert took place December 17 in the foyer of the Academy of Music. Samuel L. Laciard of the Public Ledger stated that "while each of the recitalists appeared effectively in solo work, the most interesting of the numbers were the songs for low voice and viola obligato. The sombre tone of the viola adapts it admirably for obligato work against the contralto voice, although this fact has not been utilized very largely by composers. The songs were 'four poems' by Charles Martin Loeffler, and the two celebrated songs for this combination by Johannes Brahms which were composed for the wife of the great violinist, Joachim, and dedicated to her. Mme. Cahier was in fine voice and her super-artistry was shown in these songs as well as in her solo group. Mr. Bailly played splendidly, with beautiful tone and perfect musicianship, both in the obligati to Mme. Cahier and in the very modern suite in two movements for viola and piano by Joseph Jongen. Harry Kaufman was at the piano for Mr. Bailly, and Kurt Ruhrseits for Mme. Cahier, both doing excellent work in some very difficult accompaniments."

Holidays were ushered in for students at the Curtis Institute by a party which opened with a reading of Dickens' Christmas Carol and "carried on" with a dance for which a lively jazz orchestra provided music. Mary Louise Curtis Bok (Mrs. Edward W. Bok) founder of the Institute, was hostess to a gathering of 250 students, faculty members, and out-of-town guests.

Klibansky Studio Notes

Lottie Howell, artist-pupil from the Klibansky studio, has signed a contract as prima donna of the Music Box Review. Anne Louise Elliott has been substituting in the First Presbyterian Church, South Orange, N. J., and the First Presbyterian Church, Boundbrook, N. J. Fauna Gressier has been engaged to sing at the Mosque Theater in Newark, N. J. Alveda Lofgren has been substituting at the First Methodist Church, East Orange, N. J. Louise Smith gave a program at the Zion Organization in New York, on December 5. Mr. Klibansky and artist-pupils are giving monthly radio recitals over the broadcasting station WRNY.

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CHICAGO OPERA

OTHELLO, DECEMBER 28

CHICAGO.—Othello was sung for the last time this season with Fittin scoring heavily again in the role of Desdemona. The balance of the cast was adequate, and Moranzoni conducted.

TOSCA, DECEMBER 29

Muzio appeared for the first time this season as Tosca, a role in which she formerly won many triumphs and in which she once again rode to fame. Her portrayal as well as her voicing of the role is too well known to American audiences to need a lengthy report here; suffice it to say that in glorious voice and fine fettle she gave of her very best and this is the highest peak a human can attain. Antonio Cortis, who has done splendid work during the first eight weeks of the season, made his first appearance most auspiciously with a truly fine interpretation and singing of the role of Cavaradossi. Cortis has made a big place for himself in the rostrum of the Chicago Civic Opera. The balance of the cast was similar to the one heard previously, with Baklanoff once again a very severe chief-of-police, and Trevisan as the Sacristan, a role always worth mentioning in a review when taken by this splendid buffo. Moranzoni conducted.

AIDA, DECEMBER 30

Due to the indisposition of Rimini, Falstaff, which was to be given on Wednesday evening, was substituted by Aida, in which the same cast was heard as previously.

RESURRECTION, DECEMBER 31

On page five will be found a report of the first performance in America of Resurrection by Franco Alfano.

MANON LESCAUT, JANUARY 2 (MATINEE)

Manon Lescaut was given for the last time this season with Muzio, Rimini, Cortis, Cottrill singing roles in which they have often appeared and in which they duplicated their success at the final hearing of the Puccini version of manon.

BUTTERFLY, JANUARY 2

Saturday evening, devoted to popular prices, brought the season's last performance of Butterfly, with a cast similar to the previous one, with the lone exception of Mason, who sang the title role instead of Raissa, heard previously.

RENE DEVRIES.

Musicians Sojourn at Majestic

The Hotel Majestic in New York continues to be a popular hostelry with musicians. In addition to the many prominent artists listed in last week's issue, mention should be made of Mr. and Mrs. Eugene Goossens, John Coates, Florence Austral and her husband, T. Amadio, the flutist, and Elvira de Hidalgo, all of whom have been recent guests at the Majestic. The Cincinnati Orchestra with their manager, George Pearson, also sojourned there last week. At present there are no less than thirty-three well known musicians at this hostelry.

The ninth annual Christmas party for poor children was given at the hotel during the holidays, at which time two hundred and fifty children from all parts of the city enjoyed themselves to the utmost with good things to eat and a vaudeville show. Each family represented at the party also was given a crate containing the makings of a Christmas dinner. Copeland Townsend is president of the Hotel Majestic.

Neighborhood Music School Opens New Auditorium

On the occasion of the opening of the new auditorium of the Neighborhood Music School on December 20 an interesting program was given by the students. The junior orchestra, conducted by Fannie Leveine, opened the program with the first movement of Haydn's symphony in D major, and the final number was the Academic Festival overture of Brahms, played by the senior orchestra under the direction of Hugo Kortschak, head of the string department at the school. The director, Janet D. Schenck, made an address of welcome, in which she stated that a hall had long been needed and desired by the organization and had been

made possible by a small group of friends. Among the guests of honor were Harold Bauer, Felix Salmond, Ernest Hutcheson and Frances Nash. Similar student concerts will be given the last Sunday of each month.

Corinne Rider-Kelsey Has Large Repertory

Corinne Rider-Kelsey's appearance at Aeolian Hall on December 7 proved so enjoyable that she has received many requests to give a second New York recital this season. The critics were unanimous in stating that her "come back"—she had not given a recital in the metropolis in some time—



Strass Peyton photo

CORINNE RIDER-KELSEY.

was a decided success. The New York Evening World paid her tribute as follows: "There are very few voices in the world which can compare with that of Corinne Rider-Kelsey for pure beauty of tone. Europe has many artists to offer, but very few voices of the calibre of this American soprano. Her singing is that of a well-schooled artist. The phrasing is scholarly. There is smoothness, ease, poise in her singing. All her songs were sung with distinction and enunciated clearly." According to the New York Herald Tribune: "She sang with a full clear quality of tone and her

singing was distinctly that of an intelligent musician. Clarity and warmth of tone, fullness and volume and expressive ability seemed the general characteristics of an artistic performance."

In commenting on Mme. Rider-Kelsey's art the Ohio State Journal recently stated: "It was singing that only a well-seasoned artist could do. One hears many song recitals these days, but not many as good as Mme. Rider-Kelsey gave. Throughout this long and difficult program she sang with great sincerity and a tonal quality that was admirable. It was a delight to hear again this experienced and altogether artistic singer."

That Mme. Rider-Kelsey has an unusually large repertory is evident from the following list of arias which she has sung with orchestra: Mein Gläubiges Herze, Bach; Nais-santes Fleurs (Cephale et Procris), Gretry; Ah! Perfido, Beethoven; Dove Sono, Voi che sapete, Batti, batti, Vedrai caprino, Deh vieni, non tardar and Il re Pastore, Mozart; Wie nahte mir der Schlummer (Freischütz), Weber; Infelice, Mendelssohn; Ave Maria, Max Bruch; Casta Diva (Norma), Bellini; From Mighty Kings and Come Ever Smiling Liberty (Judas Macabeus), I Know that My Redeemer Liveth and Rejoice Greatly (The Messiah), Oh, Had I Jubal's Lyre, Qual Farfalla, Quanto Dolci, Lusinghe piu care, Oh, Sleep! Why Dost Thou Leave Me? (Semele), Somme Dei (Radamisto), Bel Piacere (Agrippina) and Voi Dolci Aurette al cor (Elisa), Handel; Bel Raggio Lusinghier, Rossini; Scene and aria, Rubinstein; Ombra leggiera (Dinorah), Meyerbeer; arias from Eugen Onegin, Tchaikowsky; arias from La Boheme and Tosca Puccini; Micaela's aria (Carmen), Bizet; Pace, pace, Mio Dio (La Forza del Destino), arias from Aida, Caro Nome (Rigoletto), Verdi; Jewel Song (Faust), Gounod; Il est doux, Il est Bon (Herodiade), Massenet; With Verdure Clad (The Creation), Haydn; Dich Theure Halle and Elizabeth's Prayer (Tannhäuser), Elsa's Dream (Lohengrin), Senta's Ballad (Flying Dutchman), Träume, Im Treibhaus, Schmerzen, Wagner; Die Loreley, Liszt, and Er Ist's, Wolf.

Cecil Arden in Unique Role

A little touch of sympathetic humanity, of thoughtfulness for those less fortunate ones who are so often forgotten in this selfish world, came to light during the recent visit of Cecil Arden, Metropolitan Opera star, who sang in recital at Ramblins, Wyoming, recently, which is well worth the telling. When Miss Arden arrived at Parco and began to make her usual inquiries about the city and surrounding country she was informed that the penitentiary of the state of Wyoming was but a short distance away. She at once asked for the privilege of going to that institution and singing for the prisoners confined there. This was promptly arranged and the men who are shut in behind the walls and bars, and cut off from most of the pleasures of the world, were given the most enjoyable hour they had ever had during their incarceration. So delighted were the men with the singing of Miss Arden and with her choice of songs that after the impromptu concert was over they united in asking permission to send her a number of home-made tokens of their appreciation. Several of these, together with an informal but heartfelt vote of thanks, were sent to the New York address of the singer where they will probably be preserved as sentimental mementoes.

Coolidge Contest Closes April 1

The competition inaugurated by Mrs. F. S. Coolidge to stimulate the composition of chamber music, will close April 1, 1926. A prize of one thousand dollars is offered to the composer of the best sonata or suite for violin and piano submitted to a jury, the names of whose members will be announced later. The prize winning composition will have its initial performance at the Berkshire Festival of Chamber Music 1926, in the Library of Congress, Washington, D. C. The special conditions governing the contest have already been printed in this paper. All manuscripts must be sent to Hugo Kortschak, 1054 Lexington Avenue, New York City.

Lliff Garrison at Valparaiso University

Lliff Garrison, pianist, from Chicago and Denver, will appear in a recital at the University of Valparaiso, Ind., on January 13.

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PRESTIGE

By Clarence Lucas

An artist can do nothing really great in the world without prestige. It is the glamor, the rosy tint, the romance and reputation, which make an idea, a religion, a personality, acceptable to the people who are incapable of weighing the intrinsic merits of the idea, the religion, the personality.

Homer, Plato, Virgil, Dante, have an enormous prestige for the public, though very few readers. Tell the man in the street that the book is by Homer and he will look at it with admiring reverence without reading it. But if Homer lost his prestige it is certain that the ordinary reader who happened to pursue those stories of little battles for insignificant causes, would find the Odyssey insufferably dull.

Most musical amateurs, and professional musicians as well, have a reverence for the prestige of Bach which is far greater than the pleasure they would get from Bach's works if they heard them without the influence of prestige.

How long would the public listen to some of the sonatas by Mozart, for instance, if the sonatas were announced as the product of a conservatory student? Mozart has a prestige today which places a halo over his most insignificant works. The reason why Mozart and Schubert, for example, were allowed to starve to death was because they had no prestige in the eyes of the public. The few discerning judges who recognized the genius of those two musicians were powerless to direct the psychology of the public in general.

Kalkbrenner enjoyed a prestige in France to which Chopin, while alive, did not attain. That explains why Kalkbrenner was a highly successful and wealthy man, while Chopin was comparatively neglected and very poor. We flatter ourselves today that we recognize the greatness of Chopin and the insignificance of Kalkbrenner. But in reality the public of our times is not more discerning than the public of 1830. The public of our day is influenced by the magic of prestige to the same extent as the public in all ages. We run after the Kalkbrenner with prestige and neglect the unknown Chopin just as much today as our forefathers did.

It is strange and unfortunate that some of the second and third rate artists are able to acquire a greater prestige than many artists of the highest class can get.

The phenomenal success of Barnum was that he could create a prestige for the artists he managed. He tried to secure artists, of course, but he did not leave to the artists the difficult task of making themselves known to the public. He attended to the public and left the artists to attend to their art. His artists stepped upon the stage to face an audience which was persuaded to believe in their greatness in advance.

It is prestige that makes a politician seem so wonderful to his admirers. It is prestige which makes the contemporary generation eager to put up monuments to popular statesmen, like the monument to Gladstone in the Strand, London, and the monument to Gambetta in the garden of the Tuileries in Paris. The present generation often asks, "Who is Gladstone? Who is Gambetta?" For when the idol of a nation, a tribe, a party, loses its prestige it is at once cast down and despised by the people who recently worshipped it. The savage will hack to pieces the god of wood or stone he so recently prayed to. The public will destroy at the polls the politician it looked to for guidance yesterday.

Liszt the pianist enjoyed an extraordinary prestige. But the public was very little impressed by the prestige of Liszt the composer. The unrivalled pianist went down to his grave keenly disappointed in his lack of prestige as a composer. His prestige as a pianist obtained a hearing from time to time for his compositions. Today, Liszt's prestige as a pianist is sustained by the compositions he left behind him. But the compositions which Meyerbeer left behind him have not maintained the enormous prestige he had in Paris at a time when Chopin was only an aristocratic piano teacher.

Everybody knows that every great man was once a boy. Yet thousands of persons have exclaimed: "What! How can John Robinson be a great artist? I knew him when he was a boy." The expression simply means that John Robinson has no prestige in the estimation of the man who knew him as a boy. People who live in the country or in small towns often feel the prestige belongs only to those who come from the great cities of the world, or from a distance. A fakir from India, for instance, would have a prestige which no theatrical magician from their part of the country could ever have in their eyes. And miracles to be believed must have happened ever so long ago. A miracle of yesterday has no prestige, and therefore no believers.

The serious question is, consequently, How is a young and unknown artist to acquire prestige?

It consists in imposing an idea on the consciousness of the public. This is not done by arguments and reasons, but by

repeating certain phrases and suggestions until they finally become fixed in the mind of the multitude. The man who reads in his paper every day that a certain soap is the best for clothes, finishes by accepting that statement as the verdict of the multitude, simply because he has read it so often. Napoleon asserted that there was only one serious form of rhetoric, and that was repetition. An idea that is repeated often enough, without reason or explanations, will be accepted as an established fact by the unreasoning crowd.

Contagion is another very important factor. Like a contagious disease, an artist's reputation spreads among the crowd. The reason why the lesser artist wins a quick success is because the gap between him and the public is not very wide. The very great men of history are often slow in being accepted by the world simply because the interval is too great for the public mind to bridge. Shakespeare had no great prestige in the eyes of his London public. It required many minds to measure the gap which separates him from the mob.

The success of some artist is due to personal ascendancy. They make an effect on the audience as soon as they are seen. Other artists of as much intrinsic merit are obliged to seek various means of fixing their names in the general mind of the public. They get themselves and their doings reported in the newspapers, they cultivate the friendship of influential people, they keep on appearing before the public.

By dint of hammering away they finally fix the attention of the public upon themselves. A well known pianist was recently heard to say that he was many times on the point of giving up, but at last, after twenty years of playing and advertising he had finally been accepted, though he played as well in 1905 as in 1925. His difficulty had not been in learning how to play, but in acquiring a prestige.

Perhaps the art of getting prestige is not well understood or regulated. This subject is worthy of study.

MUSIC ON THE PACIFIC SLOPE

LONG BEACH, CAL.

LONG BEACH, CAL.—Grace Wood Jess, appearing under the auspices of the Seven Arts Society on December 1, easily captured her audience by her artistic singing and histrionic ability in a folk song and ballad program in costume. From her opening in the "Ballads" of the Kentucky mountains, in which Miss Jess appeared in one of the Lincoln gowns, she became popular with her audience and increased in favor throughout the program. Explaining her folk songs, she gave in the different groups a comprehensive survey of this class of music. The accompaniment by Raymond McFeeters contributed materially to the success of the afternoon.

The Philharmonic Trio made its first appearance in ensemble work at the Hotel Virginia, December 11, in a beautiful chamber music program. The Trio, identified with the Philharmonic Society of Los Angeles, includes Sol Cohen, violin; Alfred Kastner, harpist, and Earl Bright, cellist. Fine shading and phrasing were noticeable in the ensemble work and the solo numbers stood out in brilliant contrasts. Gertrude Frohman Jones accompanied several of the numbers on the piano. M. T. H.

STOCKTON, CAL.

STOCKTON, CAL.—Stockton is enjoying splendid musical fare this season. Concerts are more numerous, of a higher grade and uniformly better attended.

The Stockton Musical Club, a pioneer organization in presenting artists, is offering a course of six numbers. Vicente Ballester opened the course in the College of Pacific Auditorium before a packed house and made an excellent beginning for the season's work.

The College of Pacific, which is now located in Stockton, has through its Conservatory offered numerous musical attractions. Four faculty recitals have been given by Allan Bacon, organist; Benjamin Edwards, basso-cantante; Allan Bacon, pianist; Glen Halik, violinist; Nella Rogers, contralto; Mary Elizabeth Moutray, soprano; Miriam Burton, pianist; Bozena Kalas, pianist, and Mrs. Celia Panton, harpist. A lecture course has been sponsored by the Conservatory with Victor Lichtenstein, of San Francisco, and Allan Bacon and Charles M. Dennis, of the Conservatory faculty, giving interesting talks on musical subjects. Several student organ recitals have been given by Edith Gilbert and Olive Morris at the Snow-Orvis Memorial organ in the First Christian Church.

The A Cappella Choir of the College has been busy giving programs of Christmas carols in this section of the state. Carefully selected carols sung with beautiful finish by this

well-drilled organization have added much to the pleasure of music lovers. The Choir's audiences have totalled 10,000.

The culmination of the fall concerts was achieved in a magnificent performance of The Messiah in Stockton's new Civic Auditorium before an audience of more than 5,000. The chorus of 230 voices and orchestra of forty-five, with Mary Elizabeth Moutray, soprano; Evangeline Burlette Long, contralto; Hugh Williams, tenor; Albert Gillette, baritone; under the direction of Charles M. Dennis, gave a memorable performance. C. D.

A Banner Year at University School of Music

A review of the musical activities of the University School of Music, Ann Arbor, Mich., for 1925, reveals that about 700 students have been in attendance representing practically all the states and a number of foreign countries.

There are few cities outside of the large metropolitan communities which have supported good music as generously as have the patrons of the School of Music and its concert activities. The concerts may be divided into two general classes—those concerts which are offered in the Choral Union and May Festival and the Extra Concert Series which include performances by the world's most noted artists and organizations, and secondly, the several series of concerts provided by members of the school, the faculty and advanced students. In the former group programs of wide variety by both ensemble groups and soloists, both vocal and instrumental, are given, so that during the course of a year the best examples of nearly every type of musical expression are presented. In the concerts provided by members of the University School of Music about twenty programs of a miscellaneous nature were given in the faculty concert series on Sunday afternoons complimentary to the general public. Programs also have been given each week by Palmer Christian University organist, on the Columbian Exposition organ in the Hill Auditorium.

Another series of recitals given at frequent intervals has been provided by advanced students of the school in the nature of student recitals. When it is remembered that the student body includes many advanced musicians the importance and artistic significance of these programs is readily understood.

A forecast for the coming year indicates that the splendid record of last season will not only be equalled but will possibly be surpassed by the offerings for the coming year. In addition to the thirty-third annual May Festival of six concerts, concerts are to be given during the remainder of the season by such distinguished organizations and artists as the Hinshaw Opera Company; Walter Gieseking, pianist; the London String Quartet; the Detroit Symphony Orchestra, and the St. Olaf Lutheran Choir, while numerous concerts in the faculty series and recitals by the University organist and also by students of the school of music have been scheduled.

Gray-Lhevinne Breaks Own Record

(Continued from page 8)

THE COVER PICTURE

The charming, informal home art study on this week's cover of the MUSICAL COURIER is of Estelle Gray-Lhevinne with her young son, Laddie, at the age of five and a half years. This little chap has won attention and admiration with a repertory of little old classics of Mozart, Bach, Haydn and Schumann. The atmosphere of the California home of Gray-Lhevinne where Laddie lives is one of harmony, romance, beauty and idealism. He has inherited the face and talent of his distinguished mother. In the beautiful home in the West are quail, pheasants, pigeons, rabbits, dogs, and all a child's soul desires. And in this idealistic spot the popular violin star builds the programs which win the hearts of her wide public.

Besides the long list of recitals in the Eastern States and both Eastern and Western Canada, Gray-Lhevinne crossed the continent to California in February, April, July and September, and had a six weeks' tour of Alaska, and the end of 1925 found her resting in Bermuda before continuing her busy season. B.

Glenn Drake a Favorite

Glenn Drake is constantly adding new laurels to his already lengthy list of successes, and his many concerts this year are meeting with the favor of the public and press as well. The popular tenor is engaged for a recital at St. Joseph, Mich., January 12, and on the twentieth of this month he will appear on the Civic Music Artists' Series at Jackson, Mich. A number of other dates have been booked for Mr. Drake for later in the season and will be published in these columns in later issues.

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PREMIERE OF RESURRECTION

(Continued from page 5)

in the ensuing scenes. An ingenue is not in Garden's make-up, but she did sufficiently well to prove beyond doubt that she was in rare fettle. In the second episode, in the railway station, her action made the drama and the music secondary to her. One forgot Tolstoi and Alfano, Hanau and Ferrier to follow, with shortness of breath and acceleration of pulse, Katucha in her final fight to preserve a name no longer good and soon to be tamed totally bad. Garden was not Garden—she was Katucha. In looks, in action, even in voice, she was a Slav. Before genius one must bow, and at the close of the scene the audience paid the only possible tribute that such singing and acting deserve, rapturously applauding the heroine of the night, recalling her time after time to the stage. In the third episode—in the prison—though singing superbly, her conception of the role no longer permitted sweet accent, as a woman who drinks vodka by the gallon has a voice that is husky and often strident, she sang with that foggy hue that so well distinguishes drinkers. This, anyway, was how Katucha sang, and how she played the drinking scene. A drunkard does not always stagger. He may walk pretty straight, but the mind works only on one cylinder and this was exactly how Katucha acted. Depravity and lowness were well depicted. Even the face was no longer beautiful, suffering shown in every feature, the walk was heavier and the whole appearance that of a woman who had gone step by step down the ladder of degradation. What a superb study of the human race!

In the last tableau, Katucha has retrieved her former self. What a resurrection and what a change from the prison to the encampment scene that Katucha portrayed for us! It was like a rainbow after a storm—calm after a tempest and the awakening of new enthusiasm in the veins of a blasé opera reviewer. Brava, Garden! Resurrection will live as long as you will be Katucha—the greatest of all your creations!

The star was ably supported by Anseau and a cast in which shone many of the singers of the company, especially worthy of mention being the character part taken by Maria Claessens, who was so well made up that a constant habitué had to look in the program to find out who took the part. Anseau sang eloquently the role of the Prince, to which he gave prominence, and he shared first honors with Garden in the new production.

Moranzoni's conducting was a close second to Garden's singing and acting. The popular conductor rose to the occasion, directing with great enthusiasm and bringing out all there is in the score, building up many climaxes and holding his players in his firm hand so that at no time was his orchestra loud. It was a big night for everyone, and columns could be written in praise of Desire Deferre, who staged the work so well that the scenic effects were, in a measure, also responsible for the brilliant reception accorded Resurrection.

THE PLOT

The action is divided into four episodes in the life of Katucha. The first takes place on Easter eve, the day of the resurrection from the dead. The stage represents a room in the country estate of one Sofia Mikailowna, aunt of Prince Dimitri Ivanowitch Nekudoff, an officer in the Russian army, who, on leave of absence, is visiting his aunt. There he meets anew Katucha, an orphan adopted by Sofia Mikailowna, and the two young people recall the scenes of their childhood, and the recollection of their first kiss serves as an introduction to the passionate love scene that follows. In the morning Dimitri rejoins his regiment, en route for the front, as Russia is at war with Turkey. In the second scene, Katucha, who has been turned out by her guardian when the latter finds out the relations between the two young people, is now awaiting the train, which is to bear Dimitri back to St. Petersburg on another leave of absence he has obtained to enable him to recover from wounds he has received in battle. The train arrives, but Dimitri is not alone. A woman is with him and Katucha realizes then that the father of her child has gone out of her life and she tries to end her own then and there by plunging herself on the railroad track, but another woman drags her back and Katucha, half-bewildered, follows her companion and rescuer. The third tableau shows the prison for women in

St. Petersburg, where Katucha awaits her transportation as an exile to Siberia to expiate the alleged murder of a lover. Dimitri finds her there and asks her to forget the past and to become his wife. She refuses, asking him if it would not have been better had he helped her when she fell, adding "the past is past," and, drunk, she falls asleep against a bench. The last tableau represents a camp of political exiles on the road to Siberia. In the convoy there is, besides Katucha, a man by the name of Simonson, who is in love with her though he knows her past life. Dimitri seeks Katucha and on finding her in the encampment is happy to see that she is her former self as to looks and action. Simonson tells Dimitri of his love for Katucha and he asks the Prince to go away and leave her to his care. Dimitri calls Katucha, tells her that she has two alternatives open to her—one to marry Simonson, the other to become his (Dimitri's) wife. She tells him she will marry Simonson, and thanks him for his kindness, but before they part she informs him of her unfeeling love for him, but says that her past life stands between them and that on earth she could never be reunited to him. They bid each other farewell, feeling that their parting has bound them together for all eternity. It is Easter again, Christ has risen from the dead!

THE MUSIC

With such a story and such interpreters as those cast by the Chicago Civic Opera Company, Resurrection would succeed in any case, yet a great deal of credit must be given to Alfano, for, though his music is not inspiring, it is theatrical, operatic, atmospheric. Resurrection does not appear to be the work of an Italian composer. The music is reminiscent of the French and Russian schools, but it is the work of a man who believes in melody and who believes in writing singable music that follows the plot and the action so constantly that you hear exactly what you expect and that anticipation of thought proves conclusively that Alfano's treatment is correct. He does not believe in noise, but in music, and when he asks for fortissimo, it is only in the short orchestral interludes which abound throughout the score. Alfano proved by his Resurrection that he is a man of the theater—a potent writer, who is content to create new music instead of discordance that would please some young snobs of the day, writers on musical subjects or would-be composers who are called modern as to ideas, but who have very little to say and generally say that poorly. Alfano has a great deal to say. His music carries a message. It is a help to the story and not an impediment. Greater tribute cannot be paid, as Resurrection has one of the best plots taken from one of the most melodramatic stories ever written, and it is well worth hearing, not once, but many times. It is, no doubt, one of the most enjoyable new operas ever presented since the inception of the Chicago Opera Company, and the management, and especially Mary Garden, are to be congratulated on having brought the opera to the knowledge of the opera-goers of America.

RENE DEVRIES.

Philip James Conducts Montclair Orchestra

The Montclair Orchestra, Philip James, conductor, opened its fourth season auspiciously on December 4 with Fraser Gange, baritone, and Harriet Heilig, pianist, as soloists. Mr. James has worked indefatigably to bring the orchestra up to the high standard it now maintains in the presentation of all its programs. That Montclair is cognizant of this fact is evident from the following excerpt from one of the local newspapers: "Although changing somewhat in personnel each year, there has been a continuous development in ensemble, surety of attack, and intonation and in breadth and color of tone. . . . Today Montclair has a body of string players of which it would be difficult to find the superiors, if not the equals, in any similar amateur group, and the community should be justly proud of them and their leader." The orchestra was heard in Gluck's overture to Iphigenia in Aulis, the adagio from Bizet's 'Arlesienne' suite No. 1, Tchaikowsky's Pizzicato Ostinato, and Cyril Jenkins' Welsh Fantasia, the last number being given its first performance in America. Mr. Gange sang the aria Madamina! Il catalogo è Questo, from Mozart's Don Giovanni, and a group of songs, in all of which he received excellent support from the orchestra. Mrs. Heilig also was



WILLEM VAN HOOGSTRAATEN, his wife, Elly Ney, and their daughter, Eleanore, photographed at the birthplace of Beethoven in Bonn, Germany.

well received in Debussy's Danse Sacrée et Danse Profane.

The string section of the orchestra (including probationers) now includes forty musicians, and with the experience these players have gained it now becomes possible to augment the orchestra with the full wind and percussion sections necessary for symphonic programs. According to a special announcement, at the next concert (February 27) the orchestra so augmented will give Beethoven's Symphony No. 1 and Liszt's Hungarian Fantasy. Percy Grainger, the pianist and composer, will be soloist at this concert.

MUSIC IN MILAN

MILAN—At La Scala, on December 6, there was a gala performance of Madame Butterfly in honor of his Royal Highness, Umberto Di Savoia, Crown Prince of Italy. As is usual on occasions of this kind, the house was crowded with a select and aristocratic audience. Most of the boxes were filled with members of the court, military authorities, etc. The house presented a brilliant aspect. The many gorgeous jewels and highly colored toilettes which are in vogue this season, with the men forming a background in black and white, made a delightful picture. His Royal Highness and party, headed by the Duke of Bergamo, took their places in the special box three minutes before the rise of the curtain. Toscanini was already at his post waiting for the arrival of the royal party. On their entrance the orchestra played the Royal Italian March standing and at its finish there was a tremendous burst of applause. The crown prince, in regulation evening dress, acknowledged the demonstration of the audience graciously. He remained until the finish of the performance. During one of the intermissions he and his party paid a brief visit to the La Scala Museum adjoining the grand foyer, accompanied by the head of the museum, Prof. Vittorio Ferrari.

There were no changes in the cast from previous performances. The opera was received with warmth, the artists responding to many curtain calls. As Toscanini did not respond with the artists, the audience on his entrance for the last act gave him an ovation which compelled the great maestro to acknowledge their tribute. A. B.

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REVIEWS AND NEW MUSIC

(G. Schirmer, New York)

Spirit of Love, a sacred song by Edward Keith Macrum.—A really beautiful work inspired by the spirit of the purest devotion and neatly developed both in the voice part and the accompaniment. It is a song that should be easy to make effective with proper rendition. It calls for great expression on the part of the singer, and the organ part offers opportunity for interesting registration.

Musette, by Jean-Marie Leclair. Arranged for flute or violin and piano by Georges Barrere.—Leclair lived from 1697 to 1764, and the musette was a harpsichord imitation of the hurdygurdy, with a double drone in the bass. Barrere everybody knows, and the excellence of his transcription goes without saying.

Four Descriptive Tunes for piano by N. Louise Wright.—The titles are: Calliope, A Game of Tag, March, Night Song. Simple, tuneful music carefully edited and fingered.

Country Dance by Florence Turner-Maley.—Educational music, about third grade.

Two Concert Pieces by Alexander MacFadyen.—They are entitled Octave Etude and Valse Brillante. The first runs to eleven pages, the second to seventeen. Both of them are very brilliant and effective. The melodies are excellent and the piano writing such as will appeal to players of large technical facility.

The Peacemaker, by Alexander MacFadyen.—A broad and massive hymn to Freedom by Joyce Kilmer. It is dedicated to Frances Alda, and sung by her should make a profound impression.

The Little God in the Garden, by Amy Worth.—This is where childhood wonders what Mother means by her talk of a little god. It is rather cute.

O Lady, Leave Thy Silken Thread; I Wish I Knew, by Cedric W. Lemont.—The first, to words by Thomas Hood, is an antique. The second is a piece of excellent music set to stupid and silly words.

Nocturne, by Eleanore Marum.—This song has verse and refrain, but, curiously enough, only one verse. The refrain is to be twice repeated. This form makes it look like a popular song, but it is really not so, but rather well made and serious.

Melodie Triste for piano by Gustav Klemm.—An easy and very pretty study piece of romantic character.

Pembroke, Clun, Gavotte, piano compositions by H. Balfour Gardiner.—Skillfully made works of a very curious pattern and idiom. They are not new, having first been issued fifteen years ago, but they wear well and

should have a ready sale. (One would be interested to know the meaning and significance of the titles.)

Chimes Fantasy on My Old Kentucky Home, by Louis Hintze.—A first rate piano study guaranteed to hold the attention of the young people.

Three Concert Studies for Piano, by N. Louise Wright.—The third of these, in D flat major, is now on the reviewer's desk. It is a Vivace, staccato, chords in the right hand, octaves in the left. Further on there is a different figure and rhythm, in sixteenth notes, passing from right to left hand—difficult. The melodic content is simple and suggest folk song influence. Five pages of very good music!

Two Drawing-Room Pieces, by Paul Zilcher.—The titles are Remembrance and Gavotte et Musette. Very pretty and well constructed studies for the middle grades.

Italian Folk Songs arranged by Geni Sadere.—These are a continuation of the collection—Nos. 7 and 8. The first is a song of the wagoners of Puglia, the second a canzonetta of Lombardy. The melody of the first is exceedingly curious, detached—a sort of wail. It is very picturesque and expressive. The other is a simple tune of rural flavor without much distinction. The arrangements are splendid and the prefatory notes of interest.

Twilight Song, by Selim Palmgren.—A very simple and very pretty little lullaby.

Albumbblatt, by R. Wagner.—Arranged for organ by Herbert A. Fricker.—The arrangement is excellent, the music magnificent!

Evening Revery for cello, by F. A. Kummer.—This piece has been revised and elaborated by Paul T. Miersch. It is a fine piece of melody writing with effective harmonies and a well made accompaniment. It is short and of moderate difficulty.

An Old-Fashioned Love Song, for violin and piano by Ida Bostelmann.—Every once in a while a piece comes to the reviewer's desk that seems to indicate either unusual attainments or unusual talent on the part of the composer. This melody is one of them. It is as original as possible and exquisitely made. It is just what the name calls it, an old-fashioned love song. The perfection of unpretentious simplicity.

Miss Mary Won't You Come Into My Garden, song, by Ida Bostelmann.—Miss Bostelmann has done better things than this. It is a bit too frankly popular. Reminds one of Broadway. But the composer's melodic gift is in evidence, and the piece will no doubt be liked.

Stabat Mater, by Edwin Hall Pierce.—An anthem with both Latin and English words. It is devotional in character, well written and impressive.

Feathered Trees, by Florence Parr Gere.—A feathery sort of piece with an accompaniment like Rubinstein's Kammerlied Ostrow or the forest music from Wagner's Siegfried. The melody is rather formal and will please

those who like tunes. The poem, by the composer, is not as good as the music.

Sketches of Paris, songs, by Kathleen Lockhart Manning.—Six songs to words by the composer. Very good, effective, picturesque, somewhat modern. The music is of moderate difficulty without being trite or commonplace. A very nice song cycle indeed!

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Philadelphia Exposition—\$3,000 for opera in English to be submitted before March 1, 1926; \$2,000 for symphony, \$2,000 for ballet, pageant or masque, \$500 for choral suite of three or four numbers, to be submitted before April 1, 1926. For further particulars address Henry S. Fry, c/o Sesquicentennial Ass'n., Independence Hall, Philadelphia, Pa.

Dayton Westminster Choir—Three awards, amounting to \$500 for the best a cappella compositions for chorus of mixed voices by an American composer. Contest closes May 1, 1926. Send manuscripts to Mrs. H. E. Talbot, Callahan Bank Bldg., Dayton, Ohio.

National Federation of Music Clubs—\$1,000 for symphony or symphonic poem; \$500 for choral for mixed voices; \$500 for three-part chorus, women's voices, medium difficulty; \$100 for song by woman composer; \$100, cello solo. Open to American composers. Competition closes October 1, 1926. Address inquiries to Mrs. Gertrude Ross, 2273 Holly Drive, Los Angeles, Cal.

Pulitzer Traveling Scholarship—Annual scholarship, valued at \$1,500, to American student for a composition in extended form—sonata, symphonic poem, etc. Application blanks and detailed regulations may be obtained, before February 1, from Secretary of Columbia University, New York City.

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WHERE THEY ARE TO BE

As Announced

ALTHOUSE, PAUL—Philadelphia (Civic Opera Company as Don Jose in Carmen) Pa., Jan. 28.
 GUSTLIN, CLARENCE—American Opera Interp.—Recitals—Rensselaer, Ind., Jan. 11; Danville, Ind., Jan. 12; Rushville, Ind., Jan. 13; Oxford (College) Ohio, Jan. 14; Lexington (University of Kentucky) Ky., Jan. 18; Corbin, Ky., Jan. 19; Americus, Ga., Jan. 20; Cordale, Ga., Jan. 21.
 HANSEN, CECILIA—Stockton (Musical Club) Cal., Feb. 15.
 JMANDE, ROBERT—Quebec (Chateau Frontenac) Can., Jan. 20; Sherbrooke, Can., Jan. 21; Montreal, Can., Jan. 24; Three Rivers, Can., Jan. 26; Lewis, Can., Jan. 27; Jacques Cartier, Can., Jan. 28.
 JOHNSON, EDWARD—Stockton (Musical Club) Cal., Apr. 19.
 LEHT, SYLVIA—Chambersburg (Wilson College) Pa., Feb. 6; Detroit (Symphony) Mich., Feb. 25 and 26.
 MATZENAUER, MARGARET—Stockton (Musical Club) Cal., Feb. 1.
 RUTH, JOAN—Stockton (Musical Club) Cal., Apr. 19.
 SAMAROFF, OLGA—Stockton (Musical Club) Cal., Mar. 15.
 SCHWITZ, E. ROBERT—San Francisco, Cal., Jan. 5; Palo Alto, Cal., Jan. 14; Oakland (Mills College) Cal., Jan. 22; Santa Barbara (Montecito Country Club) Cal., Jan. 24; San Francisco, Cal., Jan. 25.
 STRATTON, CHARLES—Clarksville, Tenn., Feb. 4; Chattanooga, Tenn., Feb. 6; Sewickley, Pa., Mar. 8; New Wilmington, Pa., Mar. 16; Buffalo, N. Y., Apr. 3; Beaufort, S. C., Apr. 14; Leesville, S. C., Apr. 16.
 FRIEDMAN, LEA—Franklin, Pa., Jan. 7; Youngstown, O., Jan. 8; 12; Piquette, Pa., Jan. 14; Indiana, Pa., Jan. 15; Johnstown, Pa., Jan. 16, 17, 18; Jeannette, Pa., Jan. 19; Greensburg, Pa., Jan. 20.

STRAVINSKY STIRS COPENHAGEN

COPENHAGEN.—Copenhagen has just experienced the unusual pleasure of witnessing a performance of Stravinsky's ballet, recently staged in our Royal Opera, Petrouchka, conducted by Stravinsky himself. Though already familiar and appreciated in the excellently prepared production under Hoberg there were obvious differences and sharper contrasts of rhythm and Stravinsky's own handling of his work was full of temperament.

The performance was the sequel to a special orchestral concert of the Royal Orchestra under Stravinsky—in every way an extraordinary event in Danish musical life. Stravinsky conducted his Pulcinella Suite, played his own Ragtime, his new sonata, produced the trio version of the Soldier's Tale, and concluded with the suite for small orchestra. The sonata was received with an enthusiasm such as no other new work within memory; and Stravinsky was the object of an ovation and honors of an extravagant kind. After he had gone a press debate of the liveliest sort ensued, and all in all our music life has been stirred to its depths. F. C.

Estelle Lieblich Pupil with Chicago Opera

Another triumph for Estelle Lieblich has been the recognition received by Devora Nadworney, mezzo-contralto, who recently made her debut with the Chicago Opera. The critics found Miss Nadworney "most attractive and her

rich voice offers considerable promise." Out West, Elinor Marlo, also a Lieblich pupil, has shared honors with the great artists of her operatic association, both as Suzuki in Butterfly and Berta in the Barber of Seville. Commenting on her work, the Los Angeles Examiner said: "The part of the servant Berta can sometimes be very negligible, but not when delightful Elinor Marlo plays it and sings it." And furthermore, "Elinor Marlo was an ideal Suzuki in song and action. The part is of vital dramatic importance and few have realized its opportunities more thoroughly than this young Los Angeles artist."

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE MARK STRAND

An especially delightful program was presented at the Mark Strand last week to usher in the New Year. First there was the Topical Review, with appropriate musical accompaniment, followed by an orchestral selection, played with the fine artistry which characterizes the performances under the baton of Carl Edouarde.

Joseph Plunkett's presentation of the Mark Strand Frolics of 1926 was a brilliant offering. It included a journey with five stops, and enlisted a large cast of performers. The screen was utilized en route. The journey was begun with the Male Quartet singing Sitting on the Top of the World. The men were seated in a sleigh, this scene fading into motion pictures and the journey was started. The first stop was at the candlemakers, when Edward Albano sang In the Candlelight, and Mlle. Klemova and the ballet danced in the Shadows. The second stop was made at the puppet shop and M. De Pace displayed his skill on the mandolin. At the Bellmakers there were all kinds of bells, including Love Bells, the Bellmaker and Belles, the participants being singers and dancers. The finale, in the Palace, wound up in a blaze of color and called for the services of the entire ensemble. The feature picture, Bluebird's Seven Wives, proved a delightful comedy with Ben Lyon and Lois Wilson. The interesting program was brought to a close with an organ solo.

THE RIVOLI

After extensive alterations and redecorations the Rivoli Theater has opened auspiciously under new management. Judging by the enormous crowds last week the changed policy is meeting with the approval of Rivoli patrons. One improvement especially noted is that the orchestra is seated on a movable dais, which can be lowered and raised according to the effect desired. Joseph Littau is now musical director, and in last week's program he gave ample evidence of his fitness for the post.

John Murray Anderson, the new artistic director, provided a program of wide variety. His first offering was The Melting Pot, in which six or seven different nations were represented in songs and dances. In addition there was an accordion band and a man who did some remarkable feats on roller skates. The settings, costumes and lighting effects all are worthy of commendation. The musical program also included peppy jazz music by Eddie Elkin and His Melody Mixers, and an organ solo by Harold Ramsey in the form of a Christmas greeting, the words of which were flashed on the screen.

The feature picture was A Kiss for Cinderella, the title role of which was portrayed with fine artistry by Betty Bronson. The cinema attractions also included a comedy, a short fantastic picture in colors and the Topical Review.

THE RIALTO

At the Rialto last week the management presented another holiday program which proved most varied and interesting. Of the musical numbers, especially entertaining were the Melody Boys who contributed several old and familiar songs on their banjos, among these being Swanee River and Old Black Joe. Helen Yorke, a well-known figure on the concert stage a few seasons ago, appeared in costume and sang very well indeed the aria from the Barker of Seville; she was enthusiastically received. Perhaps because of the holiday week the overture, Morning, Noon and Night was played by the orchestra, both conductor and men making the most of the fine effects this number offers.

The feature picture was called the Enchanted Hill, a dramatic story of the Southwest starring Jack Holt, Mary Brian and Florence Vidor. Some beautiful views of Niagara Falls in winter garb were shown and there were also the usual magazine pictures.

The New Key Music Year Book

Pierre Key's Music Year Book, 1925-1926, comes pretty near being what it calls itself in its sub-title—The Standard Music Annual. As a reference work it is very complete and seems to come close to complete accuracy. It has very complete lists of music societies and organizations with their officers and a statement of their purposes, similar lists of fellowships, scholarships and prizes, foreign musical data, a list of representative music conservatories and university and college music departments, lists of the American symphony orchestras, festival associations, ensembles, opera companies in the United States, conductors, instrumentalists, accompanists, dancers, singers, local managements and managers of artistic attractions, but the special features is a series of special articles on music and allied subjects which are at the beginning of the book. These are headed by an article by Pierre Key on Music: In Retrospect and Prospect, followed by articles on music here and abroad by such well known writers as Pitts Sanborn, Alexander Fried, W. J. Henderson, Ernest Newman, Henri Prunières, Adolf Weissmann, Federico Candida, Victor Beliaev, Irving Scherke and Juan M. Thomas. The editor and publisher states that he wishes the book to "become, with successive issues, the acknowledged Standard Music Annual—indispensable to all in any way concerned in the music affairs of the world," and it seems likely that he will achieve his ambition.

Philharmonic Students' Concerts Close

Willem Mengelberg was the recipient of a great ovation on Saturday evening last when the final Students' Concert of the Philharmonic Orchestra attracted a sold-out house at Carnegie Hall. This series has been greatly appreciated, and the fact that this was Mr. Mengelberg's next to last appearance in New York for the balance of the sea-

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son spurred the audience on to showing its pleasure. After repeated recalls the genial conductor was obliged to make a speech before the demonstration died down. For the program he offered Schubert's Unfinished Symphony, Rubin Goldmark's Negro Rhapsody (the composer, who was in a box, being obliged to acknowledge the applause tendered him), Beethoven's Leonore overture and the Strauss Death and Transfiguration.

NEW YORK CONCERT
ANNOUNCEMENTS

- JANUARY 7—New York Symphony Orchestra, afternoon, Carnegie Hall; Boston Symphony Orchestra, evening, Carnegie Hall; William Murdock, piano recital, afternoon, Aeolian Hall; "Goldy and Dusty," evening, Aeolian Hall; National Association for Music in Hospitals, afternoon, Town Hall; Herman Sandby and Erik Bye, chamber recital, evening, Town Hall.
 JANUARY 8—New York Symphony Orchestra, evening, Carnegie Hall; Biltmore Friday Morning Musicals.
 JANUARY 9—Boston Symphony Orchestra, afternoon, Carnegie Hall; Ignaz Friedman, piano recital, afternoon, Aeolian Hall; Rubinstein Club, afternoon, Waldorf-Astoria; David Mannes Orchestra Concert, evening, Metropolitan Museum of Art.
 JANUARY 10—Philharmonic Orchestra, afternoon, Carnegie Hall; Walter Gieseking, piano recital, afternoon, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Charlotte Lund, opera recital, afternoon, Princess Theater; La Forge-Berumen Studios, afternoon, Steinway Hall; Society of the Friends of Music, afternoon, Town Hall.
 JANUARY 11—Francis Macmillen, violin recital, evening, Carnegie Hall; Yolanda Mero, piano recital, afternoon, Aeolian Hall; Leonora Cortez, piano recital, evening, Aeolian Hall; Beethoven Association, evening, Town Hall.
 JANUARY 12—Russian Symphonic Choir, evening, Carnegie Hall; Germaine Schnitzer, piano recital, afternoon, Aeolian Hall; Ruth Rodgers, song recital, evening, Aeolian Hall; Leif Pouishoff, piano recital, evening, Town Hall; Mildred Dilling, harp recital, evening, Steinway Hall. John Coates, song recital, afternoon, Town Hall.
 JANUARY 13—Banks Glee Club, evening, Carnegie Hall.
 JANUARY 14—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Lynnwood Farnam, organ recital, evening, Town Hall; De Segurora Artistic Mornings, Plaza.
 JANUARY 15—Elly Ney, Tamaki Miura and the Hart House String Quartet, afternoon, Hotel Roosevelt; Elshuco Trio, evening, Aeolian Hall.
 JANUARY 16—Harold Morris, piano recital, afternoon, Aeolian Hall; Mme. Charles Cahier, song recital, evening, Aeolian Hall; David Mannes Orchestra concert, evening, Metropolitan Museum of Art.
 JANUARY 17—Philharmonic Orchestra, afternoon, Carnegie Hall; Josef Lhevinne, piano recital, evening, Carnegie Hall; Jehudi Menuhin, violin recital, evening, Manhattan Opera House.
 JANUARY 18—Mieczyslaw Munz, piano recital, evening, Carnegie Hall; New York Trio, evening, Aeolian Hall; Parish Williams, song recital, evening, Town Hall.
 JANUARY 19—Flonzaley Quartet, evening, Aeolian Hall.
 JANUARY 20—Phyllis Archibald, song recital, evening, Aeolian Hall.

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ARTISTS EVERYWHERE

(Continued from page 18)

Faust, La Tosca, La Boheme, Butterfly and The Girl of the Golden West.

E. Robert Schmitz' two appearances with the St. Louis Orchestra on November 27 and 28 influenced Richard L. Stokes of the St. Louis Dispatch, in addition to the eulogistic report he made in his paper, to write in a private letter to one of Mr. Schmitz' friends: "He made a sensational success with the orchestra, and Saturday night they had to break the rule and let him take two encores. He has hands of genius and a brain besides."

Leo, Jan and Mischel Cherniavsky gave a recital recently in Meadville, Pa. Afterwards the Tribune Republican commented: "This recital will probably be classed as the greatest musical event of the year in this city." The artists have just embarked on a coast-to-coast concert tour in this country.

Myra Hess is at present appearing in Europe, where she is enjoying continued success everywhere she appears. She was engaged to play with the Colonne Orchestra in Paris on January 3, under the direction of Gabriel Pierné.

Nevada Van der Veer, on the evening of January 22, will give her annual New York recital at Carnegie Hall. Among important engagements she has filled in recent weeks were two appearances with the Handel and Haydn Society of Boston (in The Messiah), with the New York Oratorio Society in the same work, and with the Mendelssohn Choir of Pittsburgh.

Alfred Hollins, English blind organist and composer, whose present American tour has been extended to almost three times its original length, returned to New York City on the afternoon of January 4 to play a second public recital at the Wanamaker Auditorium. Dr. Hollins' tour, under the honorary auspices of the National Association of Organists, opened early in October at the Wanamaker Auditorium; since that date, Dr. Hollins has played recitals in over forty cities in the United States and Canada, his bookings carrying him to the Pacific Coast and back. Following his New York recital January 4, the artist will play recitals in New York, Ohio, Kentucky, Indiana, Michigan, Illinois, Western Canada, Pennsylvania, Virginia, Georgia, North Carolina, South Carolina and Florida before returning to New York.

Harold Morris has arranged an excellent program for his New York recital at Aeolian Hall on the afternoon of January 16. In addition to the first performance of Marion Bauer's Turbulence-Introspection, he will play compositions by Bach-Busoni, Scarlatti, Schumann, Griffes, Beethoven, Glinka-Balakirev, Moszkowski, Chopin and Wagner-Liszt. Mr. Morris played recently in Chicago before a capacity audience at the Playhouse, following which he received splendid tributes in the dailies of the Windy City.

The Institute of Musical Art will give its twenty-first anniversary concert on the evening of January 16. Dr. Frank Damrosch, who has been director from its foundation, will be tendered a reception by the board of trustees following the concert.

Lucile Laurence, harpist, is just completing an Australian tour of over one hundred concerts. Everywhere she has appeared the critics have praised her highly for the fine art displayed. Following an appearance in Sydney, the Daily Telegraph stated: "For the moment one forgot the modern bustle and hustle, and entered the quiet of an inner chamber full of the limpid tints of music; with lyrical lines perfectly fashioned, not only to the ear, but to the eye, in the interpretative grace of the performer."

Marjorie Harwood gave a costume recital of Old Century Songs at the Buffalo Athletic Club on December 19. In commenting on the soprano's success one of the local critics stated: "Miss Harwood has a voice of beautiful quality, and one of the pleasures of listening to her singing is her unerring regard for pitch. She reveals herself as an earnest student of the literature of song of many countries." Miss Harwood's program included four groups of songs of the Elizabethan, Eighteenth Century, French, Old Spanish and Colonial periods, all of which she gave with appropriate costumes. The presentation of these songs necessitated deep study and research on the part of Miss Harwood, and as many of them were heard for the first time the program, in addition to being interesting, also was educational.

Willem van Hoogstraten continues to be accorded the highest praise by the press of Portland, Ore., for the splendid results he has accomplished as conductor of the Portland Symphony Orchestra. According to the Portland Telegram, "Mr. van Hoogstraten is a most satisfying conductor, at once dignified and forceful, elegant and yet dramatic." The Morning Oregonian lauded him as follows: "It can hardly be gainsaid that he is not alone an admirable musician, an

ideal occupant of the conductor's stand, but also a wonderful drawing card. It takes solid musicianship and a magnetic personality to bring forth the entire musical coterie of a city the size of Portland. Everyone is convinced that he is the man for the position, and with the news that Mr. van Hoogstraten is to be conductor two years after the present season, at least, there appears to have been universal rejoicing."

Germaine Schnitzer performed the unique feat of playing six recitals in London at Wigmore Hall on six consecutive days. She began her series there on November 9 and ended it on November 14. London acclaimed the French pianist with such enthusiasm that she was immediately engaged for a six week's tour for next fall, through the British Isles, when she will appear several times in London, both with orchestra and in recital and numerous concerts in the English provinces.

Rudolf Laubenthal, Metropolitan tenor, has been engaged as special soloist with the Reading Symphony Orchestra on February 7, when he will take part in an entire Wagnerian program. Mr. Laubenthal achieved a great success recently, singing the first Wagnerian program in years at Mrs. Townsend's musicales in Washington.

Myra Mortimer Finds Berlin Likes Americans

Myra Mortimer, American contralto, who returned from Europe last week, states that the people of Berlin and Vienna have entirely overcome their post-war antipathy and are most cordially receiving Americans in society, hotels and especially in artistic circles. At her debut in Berlin in October she was hailed as the great American contralto and was received with open arms. The same reception was repeated for her subsequent appearances there, in Vienna and in twenty-five other German and Austrian cities. The Hallesche Nachrichten said, for example, that it took an American to sing German songs the best, and other papers showed a similar lack of national prejudice.

"It may be simply because the Germans feel that art knows no nationality," said Miss Mortimer, "but at any rate I was agreeably surprised since I had heard of a lingering ill feeling. I believe that the exchange of artists between Germany and America has done a great deal toward bridging the gap. The bond of music must necessarily have more weight than any number of words could hold, since music deals primarily with emotions, which are the same both here and there, while ideas will always differ widely."

With Miss Mortimer is Coenraad V. Bos, eminent pianist who has accompanied Frieda Hempel, Julia Culp and other great singers and will accompany Miss Mortimer on her first American tour under the direction of George Engles, manager of Paderewski, Hempel, De Gogorza and the New York Symphony. Her first New York recital will be given in Town Hall on January 25, following her Boston debut on January 23. Chicago will hear Miss Mortimer on February 2, and she will have two more New York appearances this season.

Cecil Arden Pleases the West

In a recent concert of the West, Cecil Arden, Metropolitan mezzo-soprano, whose magnetic personality, varied interpretative ability and dramatic vocal equipment make her as interesting a concert singer as an operatic one, was especially appreciated by Colorado and Denver listeners. And that this is true is evidenced by the fact that the reviewers are quoted as having said that "seldom have we heard such consistently clear and positive pronunciation of the texts in the various languages as resorted to by this singer. Miss Arden captivated her audience by her charming appearance and unaffected manner of delivery. Songs with a note of intensity and strong dramatic feeling appeared best suited to her temperament and powerful voice."

In contrast to this the Denver Times says: "The singer was most effective in her interpretation of simple folk songs, and while they are far from being sentimental they pull at the heart strings. The timber of the upper voice is clear and singing, while the lower register is decidedly contralto."

André Hekking Dead

PARIS.—The famous French cellist, André Hekking, died here on December 15, at the age of fifty-nine. He was known for his great virtuosity, noble style and the unusual firmness of his tone, which enabled him to be heard easily above the accompanying orchestra. He had a long and successful career, having toured Europe a number of times and appeared frequently as soloist of the leading orchestras. He was also a professor in the American Conservatory at Fontainebleau. He was a native of Bordeaux, coming of a family which has produced at least two other great cellists. In 1919 he was made a Chevalier of the Legion of Honor.

Frederick Dixon a Captivating American Artist

In a recent appearance for the Morgantown Woman's Music Club, Frederick Dixon offered a delightful concert of piano literature, featuring the MacDowell Keltic Sonata. Superlative adjectives without end seem to characterize his work, so much so that the New Dominion press described the audience as being "breathless and hypnotized while listening to the brilliant playing of the talented young American. Rarely has one had the pleasure of witnessing such skill and technique. The artist truly lives every one of his pieces so that one unconsciously catches the spirit of the purpose of the composition."

Previous to this, Mr. Dixon gave a private recital in Scranton, Pa., and there, too, he won most profuse commendation to the point that one felt that the resources of the piano were exhausted, and its soul laid bare.

LEIPSIC

(Continued from page 5)

ship, and with the recently augmented Gewandhaus Orchestra, the Wagnerian and Post-Wagnerian operas now provide truly festive occasions.

Brecher has splendidly re-mounted Strauss' Elektra, which coming after the revivals of Feuersnot and Salome, and the production of Intermezzo, completes the restitution of Strauss to the Leipzig repertory. There is to be a Strauss Week next spring, of which this Elektra production will no doubt be the climax. Melanie Kurt, who gave an imposing presentation of the title part, will in all probability become a permanent member of our opera house. DR. ADOLF ABER.

Katherine Bacon to Play in England

Katherine Bacon will give a piano recital at the Institute of Musical Art, January 7, and sail for Europe on January 9, being booked extensively for recitals as well as soloist with orchestras throughout England. Miss Bacon will return to America the end of February in time for her first concert engagement here on March 4.

OPPORTUNITIES

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PRAGUE REVIVES ALL FIBICH OPERAS FOR TWENTY-FIFTH ANNIVERSARY

An Opera by Burrian's Nineteen Year Old Nephew—Music and Politics

PRAGUE.—As already reported in brief, the twenty-fifth anniversary of the death of Zdenek Fibich has been elaborately celebrated here. Fibich, a composer whose works are practically unknown outside of Czecho-Slovakia, has been misunderstood in his own country, too, and only an assiduous cultivation of his music by a circle of faithful admirers has revealed his significance for Czech musical art.

The Czech National Theater carried the brunt of this celebration, by not merely performing but re-staging the entire list of Fibich's operas, namely Blanik, Hedy, The Tempest, The Fall of Arkona, The Bride of Messina, Sarka, and the trilogy entitled Hippodamia. To Otakar Ostrcil, the musical chief of the National Opera and a pupil of Fibich, goes the credit of this pious work, in reviving operas which, largely owing to poor texts, have not been able to maintain themselves in the repertoire. The high-water mark of the festival, nevertheless, was The Bride of Messina, which, thanks to the influence of musical historian Ottokov Hostinsky, is not only good music but dramatically effective.

Vaclav Talich, conductor of the Czech Philharmonic, has

also done honor to Fibich, by performing his three symphonies; and both the Bohemian and the Sevcik-Lhotsky Quartet, as well as the leading Czech pianist, Jan Herman, have given a review of his chamber music works.

AN INTERESTING PREMIERE

There has been an interesting premiere in the National Theater: a one-act opera by the nineteen-year-old E. F. Burrian, entitled Before Sunrise. It betrays a strong sense for the stage, though its diction is noticeably influenced by Richard Strauss. It is notable, moreover, for its extreme economy, for it engages only two characters, male and female. The former was sung by the young composer's father (a brother of the late Carl Burrian, at one time active at the Metropolitan in New York), the latter by Mme. Horvarth. The work was unusually well received.

An event of political as well as musical significance was the belated German premiere of Smetana's Bartered Bride in the German Theater of Prague. It had the distinguished collaboration of Michael Bohnen, an incomparable Kezal. Bohnen, incidentally, gave us a magnificent Hans Sachs in a fine Meistersinger performance. Other notable revivals at the German Theater were L'Elisir d'Amore and Rigoletto; and it is worth mentioning that besides Zemlinsky there is now a young German conductor, Heinz W. Steinberg, formerly of Cologne, whose individual conceptions are a valuable asset to the opera season.

GUEST CONDUCTORS

Aside from its regular conductor, Talich, the Czech Philharmonic has played under some interesting guests, notably Erich Kleiber, of Berlin, who scored a splendid success; Rhéné-Baton, and Zemlinsky, who made a deep impression with Mahler's Ninth. There has been a revival of interest in Berlioz, Talich having done Romeo and Juliet, and Zemlinsky the Damnation of Faust in his own symphony concerts. Berlioz played a rôle in the concerts which Vincent d'Indy, the French veteran, has conducted here, reviewing the whole French nineteenth century music down to Debussy. The president of the republic, Masaryk, has honored these events by his presence, and d'Indy has also held some interesting discourses in the state conservatory.

Politically significant, too, was the exchange between the Budapest and Prague Philharmonic orchestras, the Budapest players, an excellently disciplined body, appearing here, and the Prague men in Budapest under Talich.

ELEANOR SPENCER PLAYS MACDOWELL CONCERTO

Soloists in great numbers have appeared, among whom however, only few are worth mentioning. Among the singers there were Chaliapin, Battistini and our own countryman, Paul Ludikar; also Claire Dux, Maria Olszewska, and an American Lied singer, Myra Mortimer, who left an extremely favorable impression. Among the pianists another American, Eleanor Spencer, had a flattering success with the MacDowell piano concerto, as soloist with the Philharmonic Orchestra. Besides, there were Rosenthal, Emil



ZDENEK FIBICH

ZDENEK FIBICH (1850-1900).

In honor of the twenty-fifth anniversary of the death of this Czecho-Slovakian composer, who is scarcely known outside of his native country, performances of all his operas and his other works have recently been given at Prague.

Sauer, Ignaz Friedman, Edwin Fischer and others. As for violinists, Bronislaw Huberman had probably the most enthusiastic reception of all. Kocian played Taneiev's suite, op. 28, with the Philharmonic, and Alma Ferrari the effective violin concerto of Zandonai.

DR. ERNST RYCHNOVSKY.

Macbeth Delights Rockford

ROCKFORD, ILL.—The singer's beauty of voice, excellent breath control and real musicianship found much favor with the audience. Her singing, while rendering many of the numbers, prompted her hearers to much applause, particularly The Shadow Song, in which the intricate runs and embellishments were sung with delightful ease, made a deep impression. Assisting in the concert was George Roberts, composer-pianist.

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